

Guru Granth Sahib

AN ANALYTICAL STUDY



SURINDAR SINGH KOHLI

GURU GRANTH SAHIB

- AN ANALYTICAL STUDY -

(A Critical Study of the Adi Granth)



Guru Granth Sahib : An Analytical Study
by S. S. Kohli

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SURINDAR SINGH KOHLI

Delhi Phones : 23253601, 23267871

E-mail : bcsc@rediffmail.com

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To
My Mother
My constant source of Inspiration.
in the study of
Guru Granth Sahib

PREFACE TO THE FIRST EDITION

Under the influence and guidance of my mother* who practically recites nearly the whole of *Adi Granth* by heart, I began the study of the hymns of the Gurus at an early period of my life. I delved deep into *Gurbani* after passing my M.A. in English and before writing my History of Punjabi Literature in Punjabi. When I joined the University of Delhi as a teacher in 1948, I came in contact with principal Gurmukh Nihal Singh (at present Governor of Rajasthan), who encouraged me in my further studies and research. This thesis is the result of his able guidance and supervision even in his busy career, first as the Speaker of Delhi State Assembly and then as the Chief Minister of Delhi State. I am full of gratitude for him. I am also thankful to Dr. Narendra Nath Choudhury, head of the department of Sanskrit, Punjabi, Bengali and Sindhi in the University of Delhi for his encouragement and keen interest in my work.

SURINDAR SINGH KOHLI, M.A.

*My mother passed away on 21st of June, 1959.

PREFACE TO THE SECOND EDITION

The *Ādi Granth* is the latest sacred book of Asia. It was compiled by Guru Arjan, the fifth Sikh Guru in 1604. It contains the compositions of not only the Sikh Gurus, but also of some prominent Indian Saints including Jaideva of Bengal (of 12th Century), Farid Shakarganj of West Punjab (of 12th-13th Century), Namdev of Maharashtra (of 14th Century), Kabir and Ravidas of Uttar Pradesh (of 15th Century). These compositions manifest synthesis of Indian Thought, an exposition of the ideal life of an individual and society and a consummation of Indian culture. The path of life enunciated by the Sikh Gurus and the Saints in the *Ādi Granth* is universal in character and common for all humanity.

The Vedic culture is the most important phase in the composite culture of India, when the people led a pastoral life and the basis of their social structure was the family. The state was monarchical and the people expressed their will through popular assemblies i.e. Samitis. The caste system, which has played a significant part in the making and preservation of Hindu Society, developed during this phase of Indian culture. The Brahmins and Kshatriyas enjoyed the privileged position in the society. The religion was polytheistic. In order to obtain divine favour, rituals and sacrifices were performed. The span of life was divided into four ashramas. The theories of Karma and transmigration of souls were evolved during this period.

The four Vedas are the basic scriptures of Hinduism. The Vedic seers were gifted with divine vision. Each Veda contains four parts: Mantra, Brahmana, Aranyaka and Upanishad. The first part contains Mantras or divine hymns. The second part contains the guidelines for the performance of the sacrificial rites and the third part gives philosophical interpretation of the rituals. The last and the fourth part contains metaphysical teachings about the Ultimate Reality. Names of several gods are mentioned in Vedic hymns, but a close study of the hymns reveals that there is unity in diversity. The All-Pervad-

ing Purusha appears as impersonal Absolute in *Nasadiya-Sukta*. The Upanishads are the Philosophical treatises, which bring forth clearly the nature of Brahman and the Atman, the significance of Aum and the relation between the non-dual reality and the world of plurality. They propound two views of reality, the cosmic (*saprapancha*) and the acosmic (*nishprapancha*), the former holding the universe as a real manifestation of Brahman and the latter an illusionary appearance of Brahman.

The authority of the Vedas was repudiated by the materialistic Charvakas, Jainas and Buddhists. The Charvakas believed that there was no God, no Atman and no life hereafter. The Jainas and Buddhists accepted the doctrines of Karma and rebirth, but revolted against the traditional polytheism and caste system. Jainism is atheistic. Though it denies the existence of God, it believes in Arhats. There is no place of Bhakti (or worship) in Jainism. It believes in two categories: *Jiva* and *Ajiva*. The *Jivas* are infinite in number. The *Ajiva* includes pudgala (matter) Dharma, Adharma, Space (*Akasha*) and Time (*Kāla*). The Karmic particles put the soul in bondage, which can be liberated by following the three Jewels (*Tiratna*) of right faith, right knowledge and right conduct. The Buddhists believe in four noble truths and eightfold path. They do not accept the Hindu concept of soul. They oppose the debased form of worship and the spirit behind sacrifices. Jainism and Buddhism both laid emphasis on *Ahimsa*, non-injury to living beings. Both have ascetic Orders.

With the rise of Jainism and Buddhism, there was released a new spirit of enquiry and a re-orientation of Hindu Culture. The philosophical and religious ideas of Hinduism were conveyed to the masses through Itihasas (Ramayana and Mahabharata) and Puranas. The famous song of the Lord i.e. Bhagavad Gita forms part of Mahabharata. The six systems of Hindu Philosophy sprang up during this period and there was revival of Hinduism. The caste-system was still the basis of social organisation. The Law Books restricted the freedom of women and thus there was steady deterioration in her status. The king was expected to be guardian of his subjects.

Though Indian Culture was synthetic and absorbed in its fold several dissimilar cultures, yet because of sharp contrast,

the assimilation of Islam *en toto* in Indian Culture could not be possible. There was, however, marked impact of Muslim culture on Indian literature, architecture, Music etc. A new mixed language was born and a reformist movement known as Bhakti Movement came into being. Kabir and Nanak were its chief exponents at the time of its culmination. They were the high-priests of Indian mysticism. The message of Kabir, Guru Nanak and other Sikh Gurus and Indian Saints was preserved in the *Ādi Granth* by the fifth Sikh Guru, Guru Arjan Dev. This Granth (the Scripture of the Sikhs) was compiled in 1604, and as has been said above, it included the compositions of the holy Gurus and Saints ranging from the twelfth to the seventeenth century.

During his lifetime Guru Nanak had travelled far and wide, not only in India, but also in various Asian Countries. He studied not only the various phases of Indian culture minutely, but also the cultures of other nations and countries. He held discussions with the leaders of various cultural centres of his time. He had drawn his conclusions regarding an ideal culture and a cultured person which are contained in his compositions included in the *Ādi Granth* by his fourth successor Guru Arjan Dev. While compiling the *Ādi Granth*, Guru Arjan Dev studied the cultural heritage of India rendered in the popular tongue and selected the best compositions which responded to Guru Nanak's Concept of Culture. For Guru Nanak Culture not only includes ethical greatness and aesthetic grandeur, but also spiritual achievements. Therefore, the culture preached by Guru Nanak may be called Spiritual Culture or a Culture of Eternal Values i.e. *Sanatana Dharma*. The *Vedic Dharma* (or *Sanatana Dharma*) attracted his attention because it was also a spiritual culture, but he differed with it on various points.

The *Ādi Granth* exhibits before us a Parliament of preceptors and saints, who belonged to various classes and strata of society and who spoke on behalf of all the inhabitants of the universe. Their concern was for *the man*, who may be living anywhere in the world. Their culture took within its compass the whole of humanity, the humans of all castes, colours and creeds. They called their cultured man *Gurmukh*, who was above lust, anger, greed, attachment, ego, indignation, delusion, jealousy, vanity, enmity etc. and imbibed the virtues of truth,

continence, sweetness, contentment, self-control, modesty, straight-forwardness, friendliness, compassion, fearlessness, purity, moderation, faith, generosity, humility etc.

The contributors of the *Ādi Granth* were inheritors of a vast culture and knew both its virtues and its limitations. Therefore they chiselled out the unnecessary material, which had lost its value with the passage of time or which according to the past experience had proved worthless or injurious in any way in the making of an ideal cultured person. They perfected the image of Indian Culture. They did away with the flaws of the existing cultural concepts and brought in the best and workable concepts. They were thus responsible for the consummation of Indian Culture.

All the gods and *Avataras* (incarnations) were rejected. The Impersonal Absolute does not take birth, therefore only the Absolute is to be worshipped. The individual who should devote himself whole-heartedly to the All-Pervading, Omnipresent, Omnipotent and Omniscient Lord, should lead a family and social life. The division of the span of Life into *Ashramas* was thus rejected. Emphasis was laid on the life of a house-holder i.e. *Grahashta Ashrama*; it is of no use to become a *Vanaprastha* or a *Sannyasi*. All the ascetic orders were decried. Asceticism exhibits defeatist mentality and passivity. It may lead to several evils and vices. One must work hard to earn one's livelihood and not depend upon the mercy of others. Guru Nanak has said, "Those who work hard for their livelihood and give something in charity to the deserving, can alone recognise the Path leading towards the Lord". In this respect, the ideal of a *Karma Yogin* has been set forth. The Individual has not only to perform duties for self but also for his family and society. The service of humanity leads us towards the Lord. This is the social aspect of the spiritual culture of the *Ādi Granth*.

The *Ādi Granth* rejects all formalities and ritualism and lays emphasis on the adoption of ethical qualities. The Vedic Seers and the *Bhakti* Cults all stress the necessity of performing rituals, sacraments and sacrifices. They are performed to please gods and win their favour. Such like acts throw into the background the real objective of the human life. Moreover, these acts create ego in the mind of the person who performs

these rites; therefore, they are of no avail. The word *samskara* used for sacrament has often been considered synonymous with culture. A *samskara* is said to re-make one's personality. But the *Ādi Granth* does not attach any importance to *samskaras*. It lays emphasis on the qualities of the self (*Ātma-Guṇas*). Guru Nanak has said of *Upanayana samskara*:

Let the cotton be of mercy, the thread of contentment,
the knots of self-control and twists of truth.

O Pandit : Put on me such *Janeū* of the soul (Rag *Āsā*).

Most of the rituals were performed before the idols of gods. The saints of the *Ādi Granth* have ridiculed the idea of image-worship. The Impersonal Absolute cannot be installed as an image. Namdev of Maharashtra says:

"We venerate one stone and pass over the other,
If one is god, the other must also be the same".

In the *Ādi Granth*, the significance of the poise and balance in life has been stressed. There is equal stress on the physical and spiritual well-being of individual and society and a balanced combination of knowledge, action and devotion. The individual should take great care of the body, which is a temple of the Lord. But equal care should be taken of the spiritual development. For the health of the body and the spirit, the mind and intellect should also be kept healthy. Any strain on the body for the spiritual development or negligence of spirit for physical health is not advisable. The Yogic practices comprising of *Āsanas* and *Prāṇāyāma* are thus not recommended. Kabir says in respect of the body and *Cit*:—

Namdev says to Trilochan, Repeat the Name of the Lord
in the mouth.

Do all the work with your hands and feet and keep your
cit absorbed in *Niranjan*.

The *Ādi Granth* preaches the fatherhood of God and brotherhood of man. It rejects all barriers and prejudices of caste, colour and birth and lays emphasis on equal status of man and

woman in society. It speaks against all types of exploitations. All the distinctions in respect of caste have been decried, because the caste system creates social evils of inequality and untouchability. The different castes are man-made distinctions. In the House of God all are equal. A Brahmin should be one who realizes Brahman; a Kshatriya is one who shows bravery in the field of good actions. Everywhere the human body is composed of earth, air, water and fire, then why should there be distinction between man and man ? Kabir who was a Shudra, has questioned the Brahmin in the following manner:-

How you are a Brahmin ? How I am a Shudra ?

How I am blood and how you are milk ?

Guru Nanak has said that the castes should be on the basis of actions and should not be hereditary.

The Law-codes of Hinduism had placed the woman in a very inferior position as compared to man. She was considered evil and impure, though she was the mother and nurse of all men. Guru Nanak said emphatically :

1. Why should we talk ill of her who gives birth to Kings ?
2. The sons and daughters are all the creation of God, with the same light of God in them.

The *Ādi Granth* is international and universal in outlook and propagates the idea of one world and one religion. It rises above the restraint of food, clothing etc., but speaks against the use of drugs and intoxicants. That food is debarred which makes the individual insane. The contributors of the *Ādi Granth* have laid emphasis on moderation and continence. The excess of indulgence and self-mortification both are considered bad.

The *Ādi Granth* talks about the basic needs of individual i.e. food, shelter and clothing and lays a great responsibility on the State regarding their provision. The State should be democratic and should work for the well-being and prosperity of individual and society. The individual should work for himself, his family and his State and the State in turn should look after

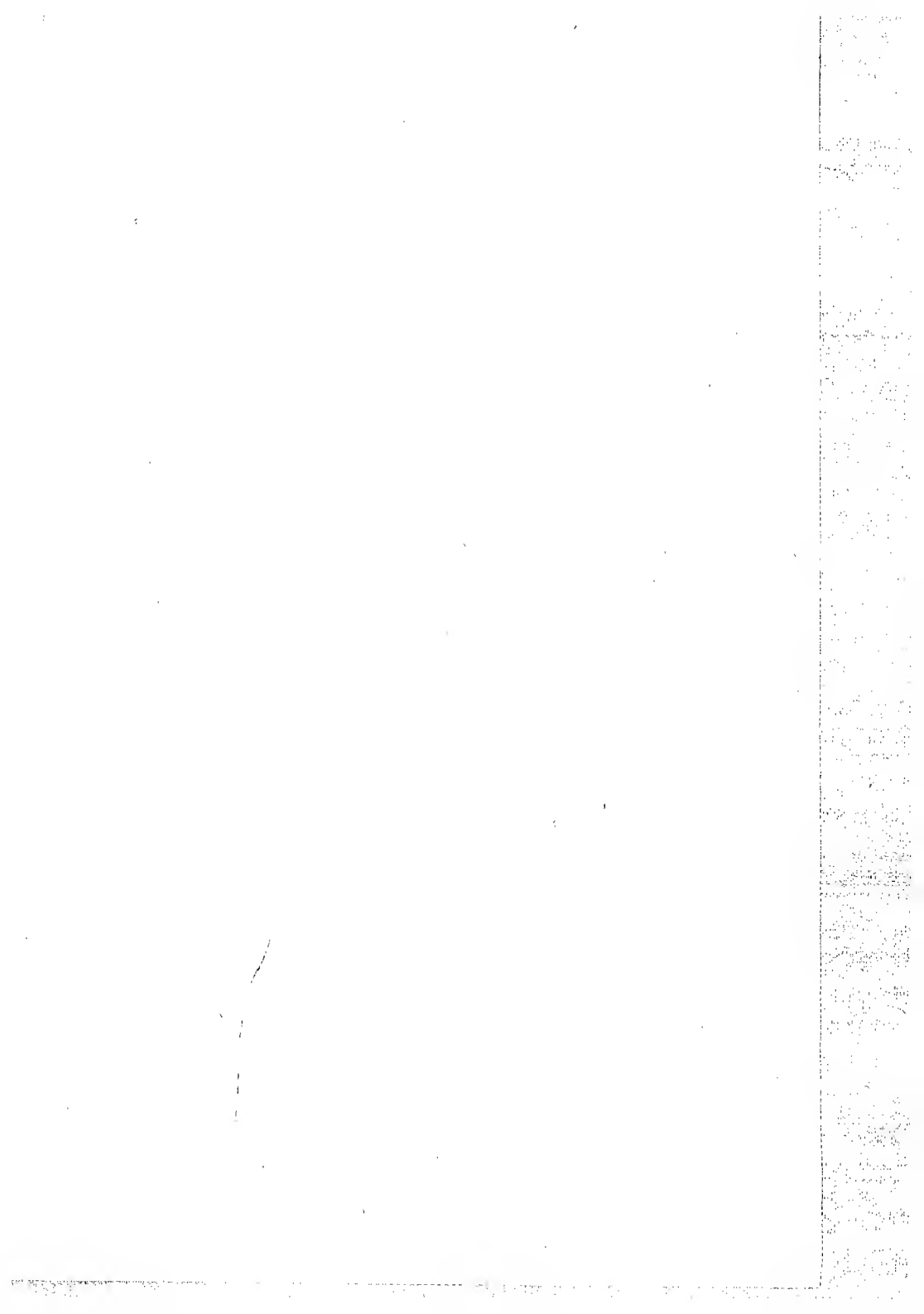
his requirements and those of his family. The starved society cannot experience a spiritual awakening. That State is prosperous, whose individuals perform their duties sincerely and seriously. The Head of the State or the King should be considerate and should always think of the well-being of his people. If the King leads a luxurious life without caring for the well-being of his subjects, his rule will be short-lived and there will be a revolution in the State. Guru Nanak has said :

“That King will hold the throne who has the necessary qualities of kingship and who follows the democratic ideals”

The *Ādi Granth* advocates the excellence and utility of human life, the necessity of education, truthful living and true preceptor, the building of character, the inculcation of love, truth, contentment, humility etc. and the achievement of spiritual greatness by following the path enunciated by the preceptor. It is said that even the gods crave for the human body, because it is only through its medium that one can attain final emancipation. The mind and intellect associated with the human body should be given proper education so that the best of results may be achieved with the proper and balanced combination of body, mind, intellect and soul. All these parts of an individual entity should be looked after simultaneously.

A closer examination of the above-mentioned points in respect of the *Ādi Granth*, clearly shows that it expounds the ideal cultured person, in whom all the qualities are enshrined. We may thus conclude that the *Ādi Granth* is not only a repository of the essence of great Indian Culture, but also its perfection, completion and consummation.

S. S. K.



AN APPRECIATION

As I have never had the good fortune of acquainting myself at first hand with the Adi Granth, a lengthy volume of more than 1400 printed pages, this analytical study of the Granth has interested me much. Whatever, therefore, I may be saying about the Adi Granth is primarily based on this book.

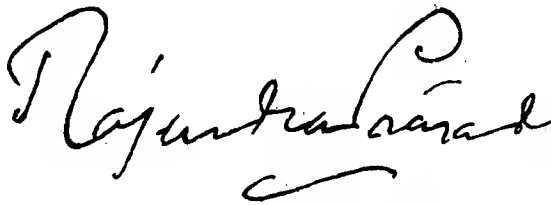
The author interprets the Adi Granth, I think rightly, as a product of the Bhakti Movement. In the first place, it purged the Indian society of formalistic superstitiousness and even unethical practices that had come to burden it during the course of its growth. Secondly, by stressing greater reliance on internal spiritual strength, it served to raise the morale of a people that had suffered terribly by foreign domination.

Though the Adi Granth sought to reproduce the spirit of the Bhakti Movement, it had also its distinctive strain which later helped to shape the faith and the destiny of the sikhs. For instance, it emphasized the practical aspect of life in contrast to the aspect of withdrawal or renunciation. Again, it emphasized the importance of *sadhu-satsang* or active association of right-minded people for the regeneration of man. The dialogue between Guru Nanak and Guru Gorakh Nath is inspiring, wherein Nanak Dev has stressed that a holy man can live with dignity and honour only in a social just and politically free order.

The Sikh Gurus were patriots and reformers, but in no way partisans. They believed in accepting truth irrespective of the source it came from. What is more, they believed in practising truth rather than merely preaching it. The Adi Granth is, indeed, a monument to their universal and rational outlook, their catholicity and earnest search for spiritual truth.

The Adi Granth contains the songs and teachings not only of Sikh Gurus but also of 36 Hindu and Muslim saints who wrote between the 12th and 17th centuries. It is, therefore, a compilation of mystic poems by men of diverse faiths and social strata, hailing from various regions of India and speaking different languages.

There is much in this book, and surely much more in the Adi Granth, which should interest the people of all faiths. It would provide a healthy corrective to those who may be inclined to lay undue stress on the exclusiveness of languages and regional traditions.

A large, elegant handwritten signature in black ink, reading 'Rajendra Prasad'.

Rashtrapati Bhawan,
New Delhi.

President, Republic of India

FORE WORD

"A Critical Study of **Adi Granth**" was the subject chosen by Professor Surindar Singh Kohli for his research thesis, on which he has been awarded the degree of Doctor of Philosophy by the University of Delhi. I have been associated with this study as the official supervisor of Professor Kohli and the work was carried on under my general guidance. I am, therefore, glad that it is now being made available to a wider circle of readers—to all those interested in the comparative study of religion and Sikhism.

The **Adi Granth** is the authoritative scripture of the Sikhs. It was compiled and edited by the fifth Divine Teacher, Guru Arjan. It is a lengthy volume of 1430 large-size printed pages in Gurmukhi script, containing songs—*Bani* (words)—not only of the Sikh Gurus but also of 36 Hindu and Muslim saints and bards, who wrote between the twelfth and seventeenth centuries. The language of the **Adi Granth** is described as *Sant-Bhaṣa*—which was used by medieval Indian saints throughout the country—although varying from region to region, being influenced by the regional language or the dialect. Thus we find in **Adi Granth** songs in various Indian languages. Besides Punjabi in its main forms, Eastern, Lehndi and Dakhni and Hindi—Eastern and Western, the **Adi Granth** contains some songs also in Marathi, Persian, and a mixture of Sanskrit, Prakrit and Apabhramsa called *Sahaskriti*.

The study made by Dr. Kohli is not only critical but also thorough, comparative and scholarly, as an approved University dissertation should be.

This work is divided into three parts. The first four chapters deal with the language, metre, Ragas and Imagery of the **Adi Granth**; the next two chapters describe the social and

religious conditions depicted in **Adi Granth**; and the last three chapters give the fundamentals of all India religions with special reference to the religion expounded by the Sikh Gurus in **Adi Granth**. This third part is a distinct contribution to literature on Indian religions. It is both learned and comprehensive. The nine chapters are preceded by a useful introduction and at the end there is a short conclusion, summarising the Sikh tenets.

This work constitutes a useful introduction to the study of Sikh religion and the Sikh scripture—which is now available in English translation rendered ably by Dr. Gopal Singh. I hope this handy volume will have a wide circle of readers.

Raj Bhavan, Jaipur
30th January, 1961.

GURMUKH NIHAL SINGH
Governor of Rajasthan.

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PART ONE

THE LANGUAGE, METRE, RAGAS AND

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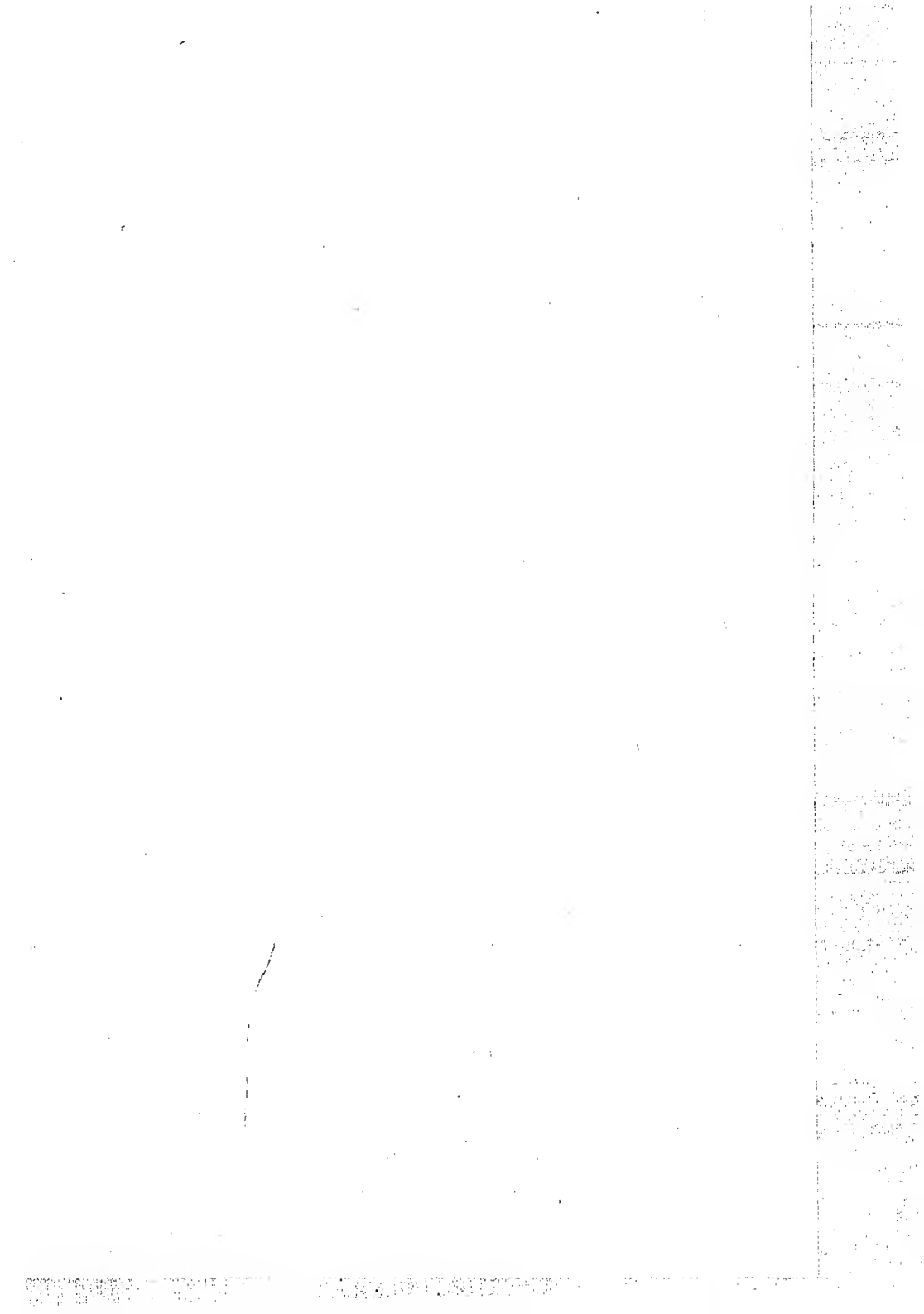
SCHEME OF TRANSLITERATION

Vowels :

ਅ	ਆ	ਇ	ਈ	ਉ	ਊ
a	ā	i	ī	u	ū
ਏ	ਐ	ਓ	ਔ	ਅੰ	ਅੰ
e	ai	o	au	am	ā

Consonants :

ਕ	ਖ	ਗ	ਘ	ਙ
k	kh	g	gh	ṅ
ਚ	ਛ	ਜ	ਝ	ਞ
c	ch	j	jh	ṇ
ਟ	ਠ	ਡ	ਢ	ਣ
t	th	d	dh	ṇ
ਤ	ਥ	ਦ	ਧ	ਨ
t	th	d	dh	n
ਪ	ਫ	ਬ	ਭ	ਮ
p	ph	b	bh	m
ਯ	ਰ	ਲ	ਵ	ੜ
y	r	l	v	ṛ
	ਹ	ਸ਼		
s	h	s		



INTRODUCTION

*The meaning of **Adi Granth**—The components of **Adi Granth** did not take their birth at one time—The contributors of **Adi Granth**—The order of the poetry of **Adi Granth**—The compilation of **Adi Granth**—The three recensions of **Adi Granth**—Guruship bestowed on **Adi Granth** by Guru Gobind Singh—Introductory remarks.*

Adi Granth is the name given to the holy scripture of the Sikhs. Primarily its name was *Granth Sahib* which means 'The Holy Book'. But in order to distinguish it from *Dasam Granth*—the *Granth* written by the Tenth Guru—it was named *Adi Granth*. *Adi* means that which is in the beginning or the first. Thus *Adi Granth* means *the first Book*. *Dasam Granth* was the next Book.

The constituents of *Granth Sahib* did not take their birth at one time. They were composed in different periods. Jaidev, the Bengali saint of the twelfth century, is the oldest composer included in this holy book. Namdev, the famous Maharashtrian poet, belonged to the fourteenth century. Kabir, the Hindi poet of the Gangetic valley, flourished in the fifteenth century. Guru Nanak and his successors lived in the sixteenth and seventeenth centuries. Thus we find that *Granth Sahib* covers a span of six centuries.

It is really amazing how Guru Arjan, the compiler of *Granth Sahib*, was able to go through the vast amount of not only the contemporary compositions, but also the poetical works of the saint-poets gone by, for the purposes of selection. The selection was made on the basis of ideology.*

*The story goes that four saint-poets of Lahore namely Kahna, Chhajju, Peelu and Shah Hussain came to Guru Arjan at Amritsar and asked him to include their verses in
(Continued)

The names of the poets included in *Adi Granth* and the number of their hymns are given below with brief biographical notes :—**

I—PRE-NANAK SAINTS

1. Jaidev

... Two hymns

Jaidev was born at Kenduli in the district of Birbhum, Bengal. The dates of his birth and death are not known. It is said that he was one of the five distinguished poets at the court of Lakshman Sen, the king of Bengal, who dates from 1170 A.D. The name of his father was Bhojdeva and that of his mother Bamadevi. He is the author of the famous Sanskrit poem *Gita Govinda*. He was married to Padmavati, the daughter of an Agnihotri Brahman of Jagannath. His dedication and devotion to the Lord was so great that the Lord Himself came to complete one of the hymns which the saint could not.

2. Sheikh Farid

... Four hymns and 130 Shlokas.

Sheikh Farid or Farid Shakarganj, a Sufi, was born at Khotwal in West Punjab in 1173 A.D. The name of his father was Sheikh Jamal -ud-Din Suleiman, and that of his mother was Miriam. He was married to the daughter of Ghias-ud-Din Balban, a king of the Slave Dynasty. He had five sons and three daughters. He was the disciple of Khwaja Qutab Bukhtiar Kaki of Delhi and the Guru of the celebrated saint Nizam-ud-Din Aulia. He died in

Granth Sahib which was being compiled at that time. Guru Arjan asked them to recite their choicest couplets. The verses of all these four were rejected because of ideological differences. See *Gur Bilas of VI Guru*.

**A systematic and complete account of the lives of the Pre-Nanak saints is not available. In this connection, however, *Bhaktamala* of Nabhaji is useful. The lives of the saints and the bards of the times of the Gurus are also in the dark. For the biographical sketches of the contributors of *Adi Granth* see *The Sikh Religion* by Macauliffe, *Gur Shabad Ratnakar Mahan Kosh* by Bhai Kahn Singh of Nabha, *Bhakta Darshan* by Giani Partap Singh and *Shri Guru Granth Bhaktamala Satik* by Giani Narain Singh.

1266 A.D. at Pakpattan, West Punjab and a tomb was erected in his memory. Among his Shlokas are found three Shlokas of Guru Amar Dass and eight of Guru Arjan Dev.

3. **Namdev**

... 60 hymns

Namdev was a Maharashtrian. He was born in 1270 A.D. at Narsi Bamani in the district of Satara, Bombay. His father was a calico-printer named Damasheti. The name of his mother was Gona Bai who was the daughter of a tailor of Kalyan in the same district. He was married to Raja Bai, daughter of Govind Sheti from whom he had four sons and one daughter. It is said that his devotion was so great that God came to him in physical form and freely partook of his offerings. During his lifetime Namdev visited Punjab. There is a shrine in his name at village Ghuman of Gurdaspur district. He was a Vaishnava in his early years but became a saint of the Nirguna School later on.

4. **Trilochan**

... 4 hymns

Trilochan is said to have been born in 1267 A.D. at Barsi in Sholapur district, Bombay. He was a Vaishya by caste. He was a contemporary of Namdev and remained in his company for some time.

5. **Parmanand**

... One hymn

Parmanand is said to have lived at Barsi in Sholapur district, Bombay. The dates of his birth and death are not known. According to the author of *Hindi Shabda Sagar*, Parmanand was a resident of Kanauj and a Brahman by caste.

6. **Sadhna**

... One hymn

Sadhna, a butcher by trade, was a contemporary of Namdev. He is said to have been born in Sehwan in Sind.

7. **Beni**

... Three hymns

Nothing is known about the life of Beni, who seems to belong to a comparatively earlier date because of the language of his hymns.

8. Ramananda.

... One hymn

Ramanand is said to have been born in a family of Gaur Brahmans at Maikot where Ramanuja had set up an idol of Vishnu, but some believe that he was the son of a Kankubaj Brahman named Bhur Karma of Prayag. The exact date of his birth is not known. He belonged to the school of Ramanuja, but later on after pilgrimage of holy places, he brought about a reformation and started a new sect with emphasis on the devotion to Rama and Sita instead of Krishna and Radha. He broke down the barriers of caste and accepted several disciples from Shudras. Among the saint-poets of Adi Granth Pipa, Sain, Dhanna, Ravidas and Kabir were his disciples. In his later years he became a saint of the Nirguna school. His disciples mentioned above also belonged to this school. He died at Benares.

9. Dhanna

... Four hymns

Dhanna or Dhanna Jat (peasant) is said to have been born in 1415 A.D. He was the resident of the village of Dhuan, a few miles away from Deoli in Rajputana. He was an idolator in the beginning, but became a monotheist later on.

10. Pipa

... One hymn

Pipa was a king of Gagaraungarh. He was born in 1425 A.D. It is said that he was a worshipper of Durga in the beginning but he became a disciple of Ramananda later on.

11. Sain

... One hymn

Sain was a barber at the court of Raja Ram, the king of Rewa. He is said to have lived in the end of the 14th and the beginning of the 15th century. He was a disciple of Ramananda.

12. Kabir

... 292 hymns including Pauris
of *Bawan Akhri*, *Thittin*
and *Var Sat*. 249 Shlokas.

Kabir was born in 1398 A.D. of a Brahman virgin widow who threw him by the side of a tank near Benares. From there he was picked up by a Muslim weaver named Niru and his wife Nima. He was brought up in this Muslim family. He became a disciple of Ramananda. His fame as a saint spread far and wide. He was tortured by the king Sikandar Khan Lodhi for his ideology, but he escaped all the ordeals. He founded a religious sect which is known as Kabir Panth. His verses are found in *Bijak* and *Adi Granth*. He died at Magahar in 1518 A.D. Among his Shlokas in *Adi Granth* are found one Shloka of Namdev, one of Ravidas, one of Guru Amar Das and four of Guru Arjan.

13. Ravidas

... 41 hymns

Ravidas was another disciple of Ramananda. He was a cobbler.

II—SIKH GURUS**1. Guru Nanak**

... 974 hymns including Pauris
and Shlokas.

Guru Nanak, the founder of Sikhism, was born in 1469 A.D. at Talwandi (Nankana Sahib), district Sheikhpura, West Punjab. His father was Mehta Kalu and his mother Tripta. He was married to Sulakhni, the daughter of Mula of Batala, district Gurdaspur, East Punjab. He had two sons namely Sri Chand and Lakhmi Das. For some time he served as the incharge of the store-house of the Nawab of Sultanpur after which the call came to him and he went out to preach his message of love. He visited the holy places of Hindus and Muslims both and impressed upon the leaders of both the religions to do away with all formalism and ritualism and understand the reality. In the later part of his life he settled at Kartarpur on the banks of Ravi and there he died in 1538 A.D.

2. **Guru Angad Dev** ... 62 Shlokas

Guru Angad was born in 1504 A.D. at Sarai Matta in Ferozepore district of the Punjab (India). His father Pheru was a trader. Before becoming the Guru, his name was Lehna. He was married to a lady named Khivi. He had two sons named Dasu and Datu and one daughter named Bibi Amro. At first he was a devotee of Durga, but when he came in contact with Guru Nanak, he became his disciple. His service to Guru Nanak was so sincere and great that Guruship was bestowed on him in 1537 A.D. He passed the rest of his life at Khadur and died there in 1553 A.D.

3. **Guru Amar Das** ... 907 hymns including Pauris and Shlokas

Guru Amar Das was born at Basarke in Amritsar district in 1479 A.D. He had two sons Mohan and Mori and two daughters Dani and Bhani. He was a Vaishnava, but when he came in contact with Guru Angad, he became his disciple. He served the Guru with such zeal and reverence that Guruship was bestowed upon him in 1553 A.D. Then he went to Goindwal to live there. He died there in 1574 A.D. at the age of 95.

4. **Guru Ram Das** ... 679 hymns including Pauris and Shlokas.

Guru Ram Das was born at Lahore in 1534 A.D. He was married to Bibi Bhani, the daughter of Guru Amar Das. He had three sons namely Prithi Chand, Mahadev and Guru Arjan. Guru Amar Das installed him as Guru in 1574 A.D. He began the construction of the tank and the temple at a new town named Guru ka Chak which was later on called Amritsar. He died in 1581 A.D. at Goindwal.

5. **Guru Arjan Dev** ... 2218 hymns including Pauris and Shlokas.

Guru Arjan was born in 1563 A.D. He became the Guru at the age of 18 in 1581 A.D. He completed the

construction of the tank and the temple of Amritsar. He was the compiler of *Adi Granth* and the majority of the verses of *Adi Granth* were composed by him. He was the first martyr of the Sikh Community. The emperor Jehangir was responsible for his martyrdom in 1606 A.D.

The Sixth (Guru Har Govind), seventh (Guru Har Rai) and eighth (Guru Harkrishan) Gurus did not write poetry.

6. Guru Tegh Bahadur ... 59 hymns and 56 Shlokas.

Guru Tegh Bahadur was the son of the sixth Guru and was born in 1622 A.D. at Amritsar. His mother was Nanaki. He was installed as a Guru in 1664 A.D. In order to save the Hindus from the communal frenzy of Aurangzeb, he attained martyrdom in 1675 A.D.

7. Guru Gobind Singh ... One Shloka in the Shlokas of Guru Tegh Bahadur.

Guru Gobind Singh, the tenth Guru was born at Patna in 1666 A.D., when his father Guru Tegh Bahadur was on a visit to the holy places, while proceeding towards Assam. He became Guru at the age of nine. He had four sons, two of them were bricked up alive at Sirhind and the other two fought bravely at Chamkaur and died. He wrote several longer poems of religious and literary merits which were later compiled in *Dasam Granth*. He passed most of his life-time in fighting with the opposing forces. He gave the form of soldiers to the Saintly disciples of Nanak and he named them *Khalsa*. After the death of Aurangzeb, he accompanied Bahadur Shah to Deccan where he met Banda Bahadur. He died at Nanded in 1708 A.D., but before his death, he passed on the Guruship to *Granth Sahib*. He is said to have written one Shloka in response to a shloka of his father, though his authorship of the Shloka is not mentioned in *Adi Granth*.

III—THE SAINTS AND BARDS OF THE TIMES OF THE GURUS

1. **Bhikhan** ... Two hymns

Bhikhan was a Sufi saint. He was a resident of Kakori in Lucknow district and died in the early part of the reign of Akbar.

2. **Sur Das** ... Two hymns

Sur Das, a Brahman by caste, was born in 1528 A.D. He was appointed as governor of the province of Sandila by the Mughal emperor, Akbar the Great. He squandered the revenues of the province on the saints and fled away fearing the displeasure of the king. He was later on arrested and imprisoned, but released shortly afterwards. He should not be confounded with blind Sur Das, the author of *Sur Sagar*.

3. **Sundar** ... One poem entitled *Sad* containing 6 Pauris

Sundar, who wrote *Sad* in Ramkali depicting the death of Guru Amar Das, was one of his grandsons.

4. **Mardana** ... Three Shlokas

Mardana was the bard who accompanied Guru Nanak during his travels.

- | | |
|--------------------|---|
| 5. Kal | ... 49 (46 Swayyas and 3 Sorathhas) |
| 6. Kalsahar | ... 4 Swayyas |
| 7. Tal | ... 1 Swayya |
| 8. Jalap | ... 4 Swayyas |
| 9. Jal | ... 1 Swayya |
| 10. Kirat | ... 8 Swayyas |
| 11. Sal | ... 3 Swayyas |
| 12. Bhal | ... 1 Swayya |
| 13. Nal | ... 6 Swayyas |
| 14. Bhikha | ... 2 Swayyas |
| 15. Jalan | ... 1 Swayya |
| 16. Das | ... 14 (7 Swayyas, 3 Rad and 4 Jholnay) |

- | | |
|--------------------|----------------|
| 17. Gayand | ... 5 Swayyas |
| 18. Sewak | ... 7 Swayyas |
| 19. Mathura | ... 10 Swayyas |
| 20. Bal | ... 5 Swayyas |
| 21. Harbans | ... 2 Swayyas |

The above-mentioned seventeen Bhatts or poets¹ from No. 5 to No. 21 appeared in the court of the Gurus and wrote swayyas or poems on their spiritual greatness.

22 and 23. **Satta and**

Balwand ... One Var containing 8 Pauris

Satta and Balwand were the bards in the court of Guru Arjan. They sang a Var in Ramkali Raga in the praise of the Gurus.

The order of the Poetry given in Adi Granth is as follows :—

I.—*Jupji*—of Guru Nanak—the morning Prayer.

II.—*Rahiras*—the evening prayer—containing the following order of hymns :

- | | |
|----------------------------|----------------------------------|
| 1. <i>So Daru</i> Raga Asa | 5. Gujri Mahla 5. |
| Mahla 1. | 6. <i>So Purukh</i> Asa Mahla 4. |
| 2. Asa Mahla 1. | 7. Asa M. 4. |
| 3. Asa Mahla 1. | 8. Asa M. 1. |
| 4. Gujri Mahla 4. | 9. Asa M. 5, |

III.—*Sohila*—the bed-time Prayer—contains the hymns in the following order :

- | | |
|----------------------|----------------------|
| 1. Gauri Dipki M. 1. | 4. Gauri Purbi M. 4. |
| 2. Asa M. 1. | 5. Gauri Purbi M. 5. |
| 3. Dhanasari M. 1. | |

1. There are some who follow the line of the author of *Gur Bilas of VI Guru* (like Dr. Charan Singh) who believe that there were seventeen bhatts, but there are some who classify the composition of the bards under eleven names. There is practically no material available regarding the bhatts. For those who believe in eleven bhatts Kalya and Kaiya Sahar are the same and Jal and Jalap are one and the same.

IV.—The Ragas which are in the following order :—

- | | |
|----------------|------------------|
| 1. Sṛī Raga | 17. Gaund |
| 2. Majh | 18. Ramkali |
| 3. Gaurī | 19. Nat Narain |
| 4. Āsā | 20. Mali Gaurā |
| 5. Gujṛī | 21. Maru |
| 6. Devgandhari | 22. Tukhari |
| 7. Bihāgrā | 23. Kedārā |
| 8. Vadhans | 24. Bhairo |
| 9. Sorathh | 25. Basant |
| 10. Dhanāsarī | 26. Sarang |
| 11. Jaitsrī | 27. Malār |
| 12. Todī | 28. Kānarā |
| 13. Bairārī | 29. Kalyān |
| 14. Tilang | 30. Prabhātī and |
| 15. Sūhī | 31. Jaijāvanti. |
| 16. Bilāwal | |

In these Ragas the following order of hymns is observed :

1. Chaupade, Dupde, Tipde, Panchpade or Chhipade with the number of the musical notation of the Raga in serial order and the number of Mahla in serial order.
2. Ashtapadis with the number of musical notation of the Raga in serial order and the number of Mahla in serial order.
3. Solhe, if any, with the number of Mahla in serial order.
4. Poems with special sub-headings with the number of Mahla and musical notation in serial order which do not come under 1 and 2.
5. Chhants with the number of musical notation and the number of Mahla in serial order.
6. Vars of the Gurus in serial order followed by Var written by bards, if any.

7. The hymns of the saints mostly beginning with Kabir followed by Namdev and other saint-poets.

V.—Shlokas and Swayyas are given in the following order :

1. Shlokas Sahaskriti
2. Gatha
3. Phunhay
4. Chaubolay
5. Shlokas of Kabir
6. Shlokas of Sheikh Farid
7. Swayyas of Guru Arjan
8. Swayyas written by bards as panegyrics on the first to fifth Gurus in serial order.
9. Shlokas in excess of Vars by the first, third, fourth and fifth Gurus in serial order.
10. Shlokas of the Ninth Guru.
11. *Mundavani* or the seal consisting of two shlokas.

VI.—Ragamalā.

The Compilation of Adi Granth : The compiler of this great anthology not only included the hymns of his predecessors, but also of other Indian saints imbued with divine love. It cannot be exactly said how the compiler gathered his material. As regards his predecessors he had an access to the manuscripts handed down in the family. In this connection it is said that Baba Mohan, the son of Guru Amar Das was approached and he gave the manuscripts, though hesitantly. These manuscripts¹ contain the *Bani* of only fourteen Ragas as against thirty in the first recension. The poets included are Guru Nanak, Guru Angad, Guru Amar Das, Kabir, Namdev, Trilochan, Sen, Ravidas and Jaidev. Guru Arjan must have collected the rest from other manuscripts, the details of which are not

1. These Mss. are said to have been compiled from earlier Mss. by Sahansar Ram at the instance of Guru Amar Das. The verses of Guru Nanak were written by different Sikhs who accompanied him in his travels. For this see *Puratan Janamsakhi*.

available. The eulogies of the bards were personally given by the bards or their sons. The remaining hymns of the saints might have been collected from the disciples of Kabir and Namdev or other contemporary saints who lived in the Punjab at that time.

It is really amazing that the verses of Namdev in *Abhang* and those of Kabir in *Bijak* are different from the verses included in *Adi Granth*. This is due to different versions of hymns prevalent at that time in different parts of India. The verses of Guru Nanak were also in the state of such a change. Moreover, many minor saints and disciples had begun to write under the name of Nanak. In order to keep the verses of Guru Nanak in the original form and save them from any change, Guru Arjan began the compilation of *Granth Sahib*.

The hymns under the name of Nanak were increasing in time and the Sikhs requested Guru Arjan Dev to select the genuine verses of Guru Nanak for them. It was very difficult for them to discriminate between the genuine and the false verses. It was at their request that the idea of *Granth Sahib* originated. While Guru Arjan was at work selecting the real verses of Nanak, he thought of the compilation of *Granth Sahib* for the Sikhs. In this way, he preserved the poetry of his predecessors and other saint-poets for posterity.

The elder brother of Guru Arjan, Prithi Chand by name, had also been trying to compose and get composed hymns and pass them out as those of Guru Nanak and other Gurus. In this way he wanted to be recognised as the Guru. This also led Guru Arjan to prepare an anthology of the poetry of the preceding Sikh Gurus.¹

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1. According to Kesar Singh Chhibbar who wrote *Bansavali Nama*, Meharvan, the son of Prithi Chand, was a poet and he began to compose verses under the name of Nanak. Prithi Chand and his followers known as *Meenas* got a *Granth* prepared in which they included the hymns of the

(Continued)

Bhai Gurdas was the scribe who wrote *Granth Sahib* in Gurmukhi script.¹ The words have not been divided first four Gurus. In order to establish the Gurudom of Prithi Chand, the bards began to sing the hymns composed by Meharvan. One day, Guru Arjan heard a hymn of Meharvan being sung by the bards. He told Bhai Gurdas that the genuine hymns be separated from the false ones because the *Meenas* were mixing them up. Thus began the compilation of *Adi Granth*.

ਮਿਹਰਵਾਨ ਪੁਤ ਪ੍ਰਿਥੀ ਦੇ ਕਬੀਲੇ ਕਰੇ । ਪਾਸੀ ਹਿੰਦਵੀ ਸਹਸਕ੍ਰਿਤ ਨਾਲੇ
ਗੁਰਮੁਖੀ ਪੜ੍ਹੇ । ਤਿਨ ਭੀ ਬਾਣੀ ਬਹੁਤ ਬਣਾਈ । ਭੋਗ ਗੁਰੂ ਨਾਨਕ ਜੀ ਦਾ ਹੀ ਪਾਈ । ੯੦।
ਭ੍ਰਮ ਲਗੇ ਸਬਦ ਮੀਣਿਆਂ ਦੇ ਗਾਵਣ । ਦੁਆ ਦਰਬਾਰ ਗੁਰਮੁਖੀ ਦਾ ਲਗੇ ਬਣਾਵਣ ।
ਮੀਣਿਆਂ ਭੀ ਇਕ ਪੁਸਤਕ ਗ੍ਰੰਥ ਬਣਾਇਆ । ਚਹੂੰ ਪਾਤਿਸ਼ਾਹੀਆਂ ਦੇ ਸਬਦ ਬਾਣੀ ਵਿਚ
ਲਿਖਵਾਇਆ । ੯੧। ਪ੍ਰਚਾਰ ਬਾਹਮਨ ਫਟ ਜੁਦਾ ਹੋਏ । ਇਕ ਏਧਰ ਇਕ ਓਧਰ ਹੋਇ
ਖਲੋਇ । ਜੇਹੜੇ ਓਧਰ ਗਏ ਸੋ ਏਧਰ ਦੇ ਵੈਰੀ । ਜੇਹੜੇ ਏਧਰ ਆਏ ਤਿਨਾ ਨੇ ਛਡੀ ਉਨ੍ਹਾਂ ਦੀ
ਕਚਹਿਰੀ । ਏਥੇ ਸਬਦ ਕੀਰਤਨ ਕਰਨ ਸਿਖ ਰਬਾਬੀ ਭ੍ਰਮ ਉਨ੍ਹਾਂ ਲਏ ਰਖ । ਏਥੇ ਕਿਸੇ
ਸਿਖ ਸਬਦ ਮਿਹਰਵਾਨ ਦਾ ਪੜ੍ਹਿਆ । ਉਹ ਸਬਦ ਅਵਾਜ਼ ਕੰਨ ਗੁਰੂ ਅਰਜਨ ਦੇ ਪੜ੍ਹਿਆ ।
ਬਚਨ ਕੀਤਾ ਭਾਈ ਗੁਰਦਾਸ ਗੁਰੂ ਕੀ ਬਾਣੀ ਜੁਦਾ ਕਰੀਏ । ਮੀਣੇ ਪਾਣ ਲਗੇ ਨੀ ਰਲਾ ਸੋ
ਨਿਆਰੀ ਕਰ ਧਰੀਏ । ਸੋ ਸਾਹਿਬ ਅਗੇ ਹੀ ਬਾਣੀ ਉਚਾਰ ਕਰਤ ਸੋ ਭਏ । ਸੋ ਭਾਈ
ਗੁਰਦਾਸ ਸਭ ਇਕਤ੍ਰ ਕਰ ਲਏ । ੯੬।

(ਬੰਸਾਵਲੀ ਨਾਮਾ ਕ੍ਰਿਤ ਕੇਸਰ ਸਿੰਘ ਛਿਬਰ)

Meharwan, the son of Prithia (Prithi Chand) used to compose Poetry. He studied Persian, Hindvi, Sahaskriti and Gurmukhi. He composed a lot of poetry putting the name of Guru Nanak at the end of his poems—90—The Dooms (minstrels) began to sing the hymns of Minas (Prithi Chand and his followers). They created another Guruship. These Meenas got prepared a Granth (holy book) and interspersed the hymns of the first four Gurus—91—The Purohits and Brahmans took sides, some to this side and some to that. Those who went to the other side were inimical to those belonging to this side. Those who came to this side left their (those of the other side) Court.—Here the Sikh Rababis were employed for Kirtan (congregational singing). Some Sikh recited here a hymn composed by Meharvan which was heard by Guru Arjan. The Guru said to Bhai Gurudas, "The hymns of the Guru must be separated. The Meenas are going to mix up the hymns which should be set in order. The Guru had been composing the hymns in the past which were gathered together by Bhai Gurudas—96—.

(*Bansavali Nama* by Kesar Singh Chhibbar)

1. Some people believe that the Gurmukhi script was prepared by Guru Angad. There is no doubt that its name *Gurmukhi* (Continued)

off like ancient scripts, therefore the novice feels a bit difficulty in reading a verse which looks like a big word. Sometimes, without a proper guide, a verse becomes a puzzle for the beginner. Although nowadays several printed editions of *Adi Granth* are available in which the words have been divided off, but still the versions of the verses may be doubtful.¹

It is said that the scribe Bhai Gurdas, who himself was a poet, was often instructed by Guru Arjan to revise and correct the portions of *Granth Sahib*, he had written during the day. The use of the words "*Sudh Keechay*" is an instruction from Guru Arjan. The story goes that once when Bhai Gurdas was writing the verses of the saints at the dictation of Guru Arjan, he became doubtful whether the verses were actually written by the saint or Guru Arjan who might be composing the same and passing them out as those of the saint. The Guru came to know of this suspicion lurking in the mind of Gurdas and showed him the assembly of saints sitting around him with his occult powers. This story can be rejected on the basis of the opposition of the Guru for performing miraculous feats.

There is no doubt about it that the poetry of Bhai Gurdas contains a true elucidation of the verses of *Adi Granth* and thus can be said to be a key to the poetry of the holy Granth. Then the question can be raised as to why the poems of Bhai Gurdas were not included in *Adi Granth*? Again there is a story about it. It is said that Bhai Gurdas felt egoistic about his poetry. In order to remove his egoism, Guru Arjan did not include his poetry in *Adi Granth*, but instead declared that in order to under-

was coined at that time, but the *Patti* of Guru Nanak which contains all the letters of *Gurmukhi* is a clear proof of its remote origin. In this connection see *Gurmukhi Lipi Da Janam Te Vikas* by G.B. Singh.

1. The distinctive use of *i* and *u* in *Adi Granth* has led Prof. Sahib Singh to prepare the grammar of *Adi Granth* named *Gurbani Vyakaran*.

stand fully the ideas contained in the verses of *Granth Sahib* the verses of Bhai Gurdas must be read first by a Sikh. But it appears that a major portion of the poetry of Bhai Gurdas was written after the compilation of *Granth Sahib*. Even in his first *Var* Bhai Gurdas mentions the qualities of the sixth Guru. Moreover, as regards the language of this *Var*, he has been influenced by the *Var* of Satta and Balwand, included in *Adi Granth*.

Guru Arjan Dev used to compose hymns for inclusion in *Granth Sahib* at the time of the compilation. It is said when *Basant ki Var* was being composed, Guru Arjan was asked by the servant to take meal. The Guru left his composition when only three Pauris had been written. This incomplete *Var* without even the Shlokas interspersed before the Pauris was included in *Adi Granth*.

It has been said of the Bible : "Human creatures took over the actual work of writing, but they all wrote under God's guidance and dictation, being moved by His Spirit. Some were judges and kings. Some were learned, others were lowly labourers, herdsman, fishermen, etc. They were not professional writers, but men of action, servants and witnesses of Jehovah from all walks of life. They wrote over long stretch of years....."¹ The same can be said of *Adi Granth*. Guru Nanak has plainly said :

²Whatever Word I receive from the Lord, I pass it on in the same strain, O Lalo ! (Tilang M. I.)

Thus the Word of God has been put forth in *Adi Granth*. The contributors were all types of men : Jaidev was a Brahman, Pipa was a king ; Namdev was a calico-printer ; Trilochan was a Vaish ; Sadhna a butcher, Dhanna a farmer, Sain a barber, Kabir a weaver, Ravidas a

1. *Equipped for every good work* published in 1946 by Watchtower Bible and Tract Society, Inc. International Bible students Association, Brooklyn, New York, U.S.A. Pp. 10.

2. ਜੈਸੀ ਮੈ ਆਵੈ ਖਸਮ ਕੀ ਬਾਣੀ ਤੈਸੜਾ ਕਰੀ ਗਿਆਨ ਵੇ ਲਾਲੇ । (ਤਿਲੰਗ ਮਹਲਾ ੧)

cobbler and the Gurus Kshatriyas etc. They all wrote over a stretch of about six centuries as has been said above.

It is generally accepted that *Granth Sahib* was completed in 1604 A.D.¹ But according to Kesar Singh Chhibbar, it was complete by the end of 1658 Samvat i.e. 1601 A.D.² This was the first recension of *Granth Sahib*. The second recension was known as *Bhai Banno ki Bir* which was prepared when Bhai Banno was taking the first recension for binding at Lahore. This second recension contains two additional hymns—one of Sur Das and the other of Mira Bai and several other poems after *Mundavani*.

The first recension was installed by Guru Arjan at the temple at Amritsar, when it was complete. Bhai Budha or Baba Budha was the first high-priest (Granthi). This recension passed on from Guru Arjan to Guru Hargovind and then to his grandson Dhir Mal, the son of Baba Gurditta. His brother Har Rai became Guru and he (Dhir Mal) thought it advisable to take possession of *Granth Sahib*. Thence-forward, this recension remained in the family of Dhirmal at Kartarpur and is still there.

Guru Arjan did not approve of the additions of Bhai Banno, therefore he named the second recension *Khari Bir*, which is still with the descendants of Bhai Banno of Mangat (District Gujrat—now in West Pakistan).

1. *The Sikh Religion* by Macauliffe, Vol. III Pp. 64. *A Short History of the Sikhs* by Teja Singh and Ganda Singh, Vol. I Pp. 33.

2. ਸੰਮਤ ਸੋਲਾਂ ਸੇ ਅਠਵੰਜਾ ਸੇ ਗਏ । ਤਬ ਆਇ ਗ੍ਰੰਥ ਜੀ ਜਨਮ ਥੇ ਲਏ ।

ਗੁਰੂ ਅਰਜਨ ਜੀ ਦੇ ਧਾਮ ਜਨਮ ਗ੍ਰੰਥ ਜੀ ਧਾਰਾ ।

ਦਾਇਆ ਸੀ ਭਾਈ ਗੁਰਦਾਸ ਭਲਾ ਲਿਖਾਰੀ ਖਿਡਾਵਨਹਾਰਾ ।

(ਬੰਸਾਵਲੀ ਨਾਮਾ ਕਿਤ ਕੇਸਰ ਸਿੰਘ ਛਿੱਬਰ)

Samvat 1658 had nearly passed when *Adi Granth* took its birth. The *Granth* was born in the house of Guru Arjan and Bhai Gurdas Bhalla, the scribe was the male nurse.

(*Bansavali Nama* by Kesar Singh Chhibbar).

When Dhir Mal was approached by Guru Gobind Singh to give *Granth Sahib*, he did not care for the request, but instead said tauntingly, "If thou art a Guru, prepare thine own." The Guru had been busy in the battlefield for a long time. He had no human successor in view. He wanted to bestow Guruship on *Granth Sahib*. Therefore when he left Anandpur, he stayed at Damdama Sahib for some time. There Bhai Mani Singh also joined him, who worked as a scribe for the third recension. The Guru dictated and Bhai Mani Singh wrote. As the story goes, it was a miraculous feat, but it appears that the manuscript copy of the first or second recension might have been provided to him by the Sikhs. In this third recension, the additions made to the first recension are the hymns of the ninth Guru. In the shlokas of Guru Tegh Bahadur at the end of the holy *Granth*, there is one shloka said to be composed by Guru Gobind Singh.¹

The poetry of Guru Gobind Singh was later on collected by Bhai Mani Singh in one volume and named *Dasam Granth*. It is said that Guru Gobind Singh was asked by his Sikhs to include his poems in *Granth Sahib*, but he refused saying that *Adi Granth* was the genuine *Granth* and his poetry was mere play, therefore, it could not be included in that genuine *Granth*.² This third recension is known as *Damdame wali Bir*.

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1. ਬਲੁ ਹੋਆ ਬੰਧਨ ਛੁਟੇ ਸਭ ਕਿਛੁ ਹੋਤ ਉਪਾਇ ।

ਨਾਨਕ ਸਭ ਕਿਛੁ ਤੁਮਰੈ ਹਾਥ ਮੈ ਤੁਮ ਹੀ ਹੋਤ ਸਹਾਇ ।੫੪। (ਸ਼ਲੋਕ ਮਹਲਾ ੯)

Balu hoā bandhan chhuttay sabh kichi hot upāe

Nanak sabha kichh tumre hath main tum hi hot sahāe.

(Shlok M. 9.)

2. ਸੰਮਤ ਸਤਰਹਿ ਮੈ ਪਰਵੰਜੇ ਸਿਖਾਂ ਬਿਨਤੀ ਸਾਹਿਬ ਅਗੇ ਸੀ ਕੀਤੀ ।

ਗਰੀਬ ਨਿਵਾਜ ਜੇ ਬਚਨ ਹੋਵੈ ਤਾਂ ਦੋਹਾਂ ਗ੍ਰੰਥਾਂ ਦੀ ਬੀੜ ਇਕ ਰਹੀਐ ਕਰ ਲੀਤੀ ।

ਸਾਹਿਬ ਬਚਨ ਕੀਤਾ ਆਦਿ ਗੁਰੂ ਹੈ ਗ੍ਰੰਥ ।

ਏਹ ਅਸਾਡੀ ਹੈ ਖੇਡ ਜੁਦਾ ਮਨ ਪੰਥ ।...

(Continued)

Kesar Singh Chhibbar says that the third recension was prepared at Anandpur and was copied from a copy of the first recension. It had to be submerged in river Sutlej during the battles with the enemy in Samvat 1758, a century after the compilation of the first recension.¹

ਛੋਟਾ ਗ੍ਰੰਥ ਜੀ ਜਨਮੇ ਸਾਹਿਬ ਦਸਵੇਂ ਪਾਦਸ਼ਾਹ ਕੇ ਧਾਮ ।
ਸੰਮਤ ਸਤਾਰਾਂ ਸੌ ਪਚਵੀਂਜਾ ਬਹੁਤ ਖਿਡਾਵੇ ਲਿਖਾਰੀ ਨਾਮ ।
ਸਾਹਿਬ ਨੂੰ ਸੀ ਪਿਆਰਾ ਆਪਣੇ ਹਥੀਂ ਲਿਖਿਆ ਤੇ ਖਿਡਾਇਆ ।
ਸਿਖਾਂ ਕੀਤੀ ਅਰਦਾਸ ਜੀ ਨਾਲ ਚਾਹੀਏ ਮਿਲਾਇਆ ।
ਬਰਨ ਕੀਤਾ ਗ੍ਰੰਥ ਹੈ ਉਹ ਇਹ ਅਸਾਡੀ ਹੈ ਖੇਡ ।
ਨਾਲ ਨਾ ਮਿਲਾਇਆ ਆਹਾ ਪਿਆਰਾ ਕਉਨ ਜਾਨੈ ਭੇਦ । ੨੪੪।

(ਬੰਸਾਵਲੀ ਨਾਮਾ ਕ੍ਰਿਤ ਕੇਸਰ ਸਿੰਘ ਛਿੱਬਰ)

In Samvat 1755 the Sikhs requested the Guru to kindly combine both the Granths in one place. The Guru said, "The real Granth is *Adi Granth*, this ours is a separate play, believe it O Sikhs....." The smaller Granth was born at the house of the Tenth King in Samvat 1755—The scribe nursed it. The Guru who had composed it himself, loved it and fondled with it. The Sikhs requested that it should be united with (the other one). The Guru said, "That is real Granth, this ours is mere play. This dear one was not united, nobody knows the mystery—244.

(*Bansavali Nama* by Kesar Singh Chhibbar).

1. ਅਤੇ ਆਦਿ ਗ੍ਰੰਥ ਧੀਰਮਲ ਪਾਸੋਂ ਸੀ ਮੰਗ ਭਿਜਵਾਇਆ। ਤਿਨ ਦਿਤਾ ਜਵਾਬ ਗ੍ਰੰਥ ਨਹੀਂ ਪਠਾਇਆ। ਕਹਿਆ ਤੂੰ ਗੁਰੂ ਹੈਂ ਬਣਿਆ, ਹੋਰ ਨੇ ਬਣਾਇ। ਅਸਾਨੂੰ ਦਿਤਾ ਹੈ ਦਾਦੇ ਅਸੀਂ ਤੈਨੂੰ ਕੀਤੂੰ ਦੋਹੇ ਹਾਂ ਚਾਇ। ੨੮੩। ਸਾਹਿਬ ਗ੍ਰੰਥ ਜੀ ਉਤਾਰਾ ਹੋਰ ਕਰ ਮੰਗਾਇਆ। ਅਤੇ ਨਾਲ ਆਪ ਰਸਨਾ ਥੀਂ ਉਚਰ ਬਣਾਇਆ। ਧੀਰ ਮਲ ਸੀ ਭਿਗਉ ਤਾਏ ਦਾ ਖੁੱਤਰ। ਸੋ ਤਿਸ ਨਾਲ ਨਹੀਂ ਲੜਨਾ ਉਨ ਦਿਤਾ ਉੱਤਰ। ੨੮੪।.....ਸਾਹਿਬ ਨੇ ਗ੍ਰੰਥ ਸੀ ਮੰਗਵਾਇਆ। ਧੀਰ ਮਲ ਨੇ ਜਵਾਬ ਸੀ ਭਿਜਵਾਇਆ। ਸਾਹਿਬ ਦਸਨੀ ਉਚਾਰ ਲਗੇ ਕਰਨ। ਸਮੁੰਦ ਸਾਗਰ ਗ੍ਰੰਥ ਲਗਾ ਬਣਨ। ਸੋ ਬੜਾ ਗ੍ਰੰਥ ਸੀ ਬਣਿਆ। ਇਕਾਨਵੇਂ ਸਤਰਾਂ ਤਿਸ ਦੀਆਂ ਗਣਿਆਂ। ੩੧੧। ਸੋ ਸੰਮਤ ਸਤਾਰਾਂ ਸੌ ਅਠਵੀਂਜਾ ਨਦੀ ਪ੍ਰਵਾਹਿਆ। ਕੋਈ ਕੋਈ ਪਤ੍ਰਾ ਉਸ ਦਾ ਸਿਖਾਂ ਨੂੰ ਚਬ ਆਇਆ। (ਬੰਸਾਵਲੀ ਨਾਮਾ)

1. And (the Guru) sent for *Adi Granth* from Dhir Mal, who refused to send the Granth and said, "If thou art a Guru, prepare your own. The grandfather gave it to us, how can we give it to thee."—293—The Guru got a copy of the Granth prepared and also prepared one by reciting himself. Dhir Mal was a cousin brother, the son of the uncle. Therefore he (the Guru) said, "I shall not fight with him." 294. The Guru sent for the Granth but Dhir Mal had

(Continued)

Bhai Mani Singh prepared another edition of *Adi Granth*, in which he changed the order of hymns given in the previous recensions. He separated the verses of the saints from those of the Gurus. Moreover, he combined both *Adi Granth* and *Dasam Granth*. This did not find favour with the Sikhs. He was openly reproached. According to a Sikh, he separated the parts of the body of the Granth, which was holding the position of the Guru. Bhai Mani Singh did everything with good intentions, but his efforts were condemned.¹

Before the above incident, the Guruship had been bestowed on *Adi Granth* by the tenth Guru. *Granth Sahib* became *Guru Granth Sahib*. The Holy Book was given a unique position. In no other religion such a position has been given to the holy scripture.

The final act of Guru Gobind Singh has been described thus: "He opened the *Granth Sahib* and placing five paise (pice) and a cocoanut before it, solemnly bowed to it as his successor. Then uttering 'Wahguru ji ka Khalsa ! Wahguru ji ki fatah !' he circumambulated the sacred volume and said, 'O beloved Khalsa ! let him who desireth to behold me, behold the *Guru Granth*. Obey the *Granth Sahib*. It is the visible body of the Guru. And let him who desireth to meet me diligently search its hymns.'²

refused. The Guru began to recite it and the great ocean—the Granth—was prepared. In this way the bigger Granth came into being. Ninety-one lines (on one page) were counted.—371—That (Granth) was sunk in the river in Samvat 1758 and the Sikhs found out some of its pages. (*Bansavali Nama*).

1. ਇਤਨੀ ਵਧੀਕ ਉਸ ਪਾਸੋਂ ਗਲ ਸੀ ਹੋਈ । ਜੋ ਭਗਤ ਬਾਣੀ ਜੁਦਾ ਕਰ ਲਿਖੀ ਸੀ ਹੋਈ । ੩੭੭।
ਨਾਲ ਦੂਜਾ ਆਦਿ ਗ੍ਰੰਥ ਸੀ ਕਲਾਇਆ । ਤਿਸ ਵਿਚੋਂ ਭਗਤ ਬਾਣੀ ਜੁਦਾ ਕਰ ਲਿਖਾਇਆ ।
ਦੋਹਾਂ ਗ੍ਰੰਥਾਂ ਦੀ ਬੀੜ ਇਕ ਕਰ ਬੰਦਵਾਈ ।...

He had done this additional thing. He had written the hymns of the Bhagats separately.—377—And with *Adi-Granth* mixed the second (Granth) separating the hymns of the Bhagats. A combined recension of both the Granths was prepared.

2. *The Sikh Religion* by Macauliffe edition 1909 Vol. V Pp. 244.

The hymns in *Adi Granth* are mostly prayer-hymns asking for the divine grace i.e. the grace of God and Guru. The Guru gives the Word or Name and this Name leads towards Brahman. These hymns also depict the state of separation and the state of bliss when the soul merges in Infinite. The hymns also present forth the idea of the transitoriness of this world of *maya* against the immortal domain of Truth.

The hymns also present forth the social and religious background of the times. The position of women in society was highly degrading. Muslims were exploiting Hindus of the time and the Brahmins were exploiting the other castes. The conquered Hindus were like dumb driven cattle and they were passing their days in pitiable plight. Their leaders were full of slavish mentality. The saint-poets were infusing the spirit in them and trying to remove the stings of the conquerors by their songs of love and devotion.

The doctrines of Karma and transmigration have been accepted by *Adi Granth*, but there is an addition of the doctrine of Grace.

The Theory of Creation presented forth by *Adi Granth* is different from the theories propounded by other religions. The Guru says :

There are lakhs of nether regions and lakhs of heavens.
(JUPJI)

Besides the songs of devotion, there are some poems which are the eulogies on the Gurus e.g. the Var of Satta and Balwand and the Swayyas of the bards. Some scholars have criticised as to why these praises have been included in *Adi Granth*. How could Guru Arjan include his own praises ? But it appears that these poems were included merely because they contain the praises of the Guru-soul which manifested itself in different forms. The praises are not for Arjan, the son of Ramdas, but of the Guru-soul in Arjan.

This Guru-soul may be named Nanak, the name of the first Guru. Because of the presence this Guru-soul in them, the successors of Nanak wrote their poetry under the name Nanak.

There is a controversy about the poetry of Baba Farid, written in *Adi Granth*. Some scholars believe that the poetry was written by Farid Shakarganj or the first Farid of the twelfth century, while others say that it was written by Sheikh Brahm, the contemporary of Guru Nanak. But it appears that besides Farid Shakarganj and Sheikh Brahm, even other Farids might have contributed their verses under the common name, like the Sikh Gurus.¹

Several languages and dialects are found in *Adi Granth*. Most of the verses are composed in the saint-language which was the common medium of the saints. This language was understood throughout India. These saints moved from place to place. Guru Nanak is said to have travelled throughout India i.e. from the Punjab to Assam and from Himalayas to Ceylon. Kabir also travelled in various parts of the country. Namdev is said to have come to the Punjab. In Gurdaspur district there is a sacred place in his memory. Being folk-poets, they spoke in that language which was understood by the masses. The scholars who did not like to write in the vulgar tongue, wrote in Sahaskriti. Guru Nanak and Guru Arjan. wrote in Sahaskriti also in order to convey their thoughts to these people.

The saint-poets who belonged to different parts of the country and wrote in the saint-language, could not escape the influences of their regional languages e.g. many verses of Namdev contain words and conjugational endings of Marathi. The verses of the Gurus written in the saint-

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1. The Janamsakhis contain some Shlokas which are put in the mouth of Sheikh Brahm. Since these Shlokas are found mingled in the Shlokas of Farid Shakarganj in *Adi Granth*, they have given rise to the above possibility.

language contain influences of Panjabi. Besides the saint-language, the words, endings or hymns of the following languages or dialects are found in *Adi Granth* : Marathi, Gujrati, Avadhi, Eastern Panjabi, Lehndi, Dakhni, Western Hindi, Eastern Hindi, Persian and Arabic. The influences of Sanskrit, Prakrit and Apabhramsa are also apparent. Thus *Adi Granth* provides a valuable ground for research of the mediaeval Indian languages and dialects.

Certain ideas that occur in *Adi Granth* are found in the scriptures of other religions and this similarity has led the writers to believe that the Sikh Gurus were influenced by Islam and Christianity. Since Guru Nanak travelled far and wide, the Christian missionaries emphasised that he accepted the gospel preached by Christ. Mr. Frederic Pincott, M.R.A.S. 'writing on *Sikhism* in the *Hughes' Dictionary of Islam* says : "A careful investigation of early Sikh traditions points strongly to the conclusion that the religion of Nanak was really intended as a compromise between Hinduism and Muhammedanism, if it may not even be spoken of as the religion of a Mohammedan sect." The idea of a compromise between Hinduism and Islam has been emphasised by several writers such as Cunningham, Monier Williams, and others. But there are some like Macauliffe, Dorothy Field and Greenlees who think that Sikhism is an independent religion having its own distinct features.

Some say that *Adi Granth* interprets Vedas in the language of the masses, but it is clear from an intensive study of the holy Granth that the saint-poets rejected the authority of the Vedas, Puranas and Shastras. In order to bring home their ideas to the masses, the saint-poets illustrated them from Hindu scriptures. Several illustrations were taken from Puranas. The myths of Puranas mentioned in *Adi Granth* are just illustrations and carry no other significance.

Kabir is said to be the high-priest of Indian mysticism. Nanak came later, therefore some people argue that Nanak came under the influence of Kabir. But it may be pointed out here that both were the product of Bhakti Movement. The movement neither began with Kabir nor Nanak ; they were of course, its significant representatives. They had much in common. The ideology of Kabir fell in line with the ideology of Nanak, therefore his verses were included in *Adi Granth*.

Dr. Trumpp remarks : "The Sikh Granth is a very long volume, but...incoherent and shallow in the extreme, and couched at the same time in dark and perplexing language, in order to cover these defects. It is for us occidentals a most painful and almost stupefying taste, to read only a single Rag and I doubt if any ordinary reader will have the patience to proceed to the second Rag after he shall have perused the first."¹ Dr. Trumpp has not not been able to appreciate the spirit of oriental poetry. There is no doubt that the ideas are repeated in the hymns ; they are love-lyrics with imagery derived both from indoor and outdoor life, they are not burdened with philosophic outpourings. "Indeed there are some passages of genuine poetic worth, expressive of very deep religious aspirations and devotion ..."² The translation of Dr. Trumpp of the hymns of *Adi Granth* is literal and at various places incorrect. In the words of Mr. Macauliffe "whenever he (Dr. Trumpp) saw an opportunity of defaming the Gurus, the sacred book, and the religion of the Sikhs, he eagerly availed himself of it." Mr. Macauliffe goes on to say, "One of the main objects of the present work (*The Sikh Religion* in VI Volumes) is to endeavour to make some reparation to the

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1. Ernest Trumpp, *The Adi Granth*, London 1877, Preface, page vii.
 2. *The Scriptures of Mankind* An Introduction by Charles Samuel Braden Ph. D.—Chapter—The Sacred Literature of the Sikhs.

Sikhs for the insults which he (Dr Trumpp) offered to their Gurus and their religion.¹"

Although Mr. Macauliffe has made some reparation, but still no systematic and scientific study has been made of *Adi Granth*. In this work the object has been to bring before the world the undiscovered beauties of *Adi Granth*, the scripture of the Sikhs. The western scholars have not been able to catch the real spirit of the holy book. This work has been divided into three parts. The first part deals with the language, metre, Ragas and Raginis and imagery in *Adi Granth*. The second part gives the social and religious conditions of the times as depicted in *Adi Granth*. The third part gives us in a nutshell the philosophy and Religion as enunciated in *Adi Granth*. By going through these three parts one can well acquaint himself with the language, poetic merit and thought content of *Adi Granth*.

To support the ideas given in the various chapters, suitable quotations in Gurmukhi have been given from *Adi Granth* with their English translation. Whenever it is found necessary, the quotations have been transliterated. Wherever it is thought that the idea of the quotation is fully translated in the paragraph, no separate English translation is provided.



1. *The Sikh Religion* by Macauliffe, Preface, Page vii.

PART FIRST

**THE LANGUAGE, METRE, RAGAS AND
IMAGERY IN
ADI GRANTH**

CHAPTER I

THE LANGUAGE OF ADI GRANTH

Adi Granth, a treasury of old Hindui dialects—The use of Eastern Apabhramsa in the verses of Jaidev—The characteristics of Western Apabhramsa in Sahaskriti Shlokas—Some of the peculiarities of Southern Apabhramsa in the verses of Namdev—Influence of Arabic and Persian first noticeable in the verses of Namdev—The use of the saint-language by the Gurus and the saint-poets—Influence of Marathi in the verses of Namdev and Trilochan—The use of Panjabi language in the verses of the Gurus, Eastern Hindi in the verses of the bards and Western Hindi in the verses of Kabir and others—The use of Western Panjabi or Lehnda by Guru Arjan and others and the use of Sindhi by Guru Arjan.

CHAPTER I

THE LANGUAGE OF ADI GRANTH

The *Adi Granth* is the sacred Scripture of the Sikhs, but it contains the *bani*, the religious compositions or hymns, not only of the Sikh Gurus or Divine Teachers but also of the saints, both Hindu and Muslim, belonging to different parts of the country. For this reason one comes across a great variety of dialect and even of language in the *Adi Granth*. Dr. Trumpp goes so far as to say that "the chief importance of the Sikh Granth lies in the linguistic line, as being the treasury of old Hindui dialects."¹ The saints whose compositions are contained in the *Adi Granth* lived from the twelfth to the seventeenth century. Bhagat Jai Deva and Babā Farid, some of whose compositions are included in *Adi Granth* lived in the twelfth century and the last Sikh Guru, whose composition is contained in *Adi Granth*, Shri Guru Tegh Bahadur, attained martyrdom in the seventies of the seventeenth century.²

Thus the oldest specimens of the language in the *Adi Granth* are two hymns of Bhagat Jai Deva—one in Raga Gujri and the other in Raga Maru. Both the hymns are produced below :—

ੴ ਪਰਮਾਇ ਪੁਰਖਮਨੋਪਿਮੰ ਸਤਿ ਆਇ ਭਾਵ ਰਤੰ ।
 ਪਰਮਦਭੁਤੰ ਪਰਕ੍ਰਿਤਿਪਰੰ ਜਦਿ ਚਿੰਤਿ ਸਰਬ ਗਤੰ । ੧ ।
 ਕੇਵਲ ਰਾਮ ਨਾਮ ਮਨੋ ਰਮੰ ।
 ਬਦਿ ਅੰਮ੍ਰਿਤ ਤਤ ਮਇਅੰ ।
 ਨ ਦਨੋਤਿ ਜਸਮਰਣੇਨ ਜਨਮ ਜਰਾਧਿ ਮਰਣ ਭਇਅੰ । ੧੧ ਰਹਾਉ ।

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1. Introduction to the *Adi Granth* by Dr. Trumpp.
 2. Guru Tegh Bahadur was executed in Delhi by the orders of Emperor Aurangzeb in 1675.

ਇਛਸਿ ਜਮਾਦਿ ਪਰਾਭਯੰ ਜਸੁ ਸ੍ਵਸਤਿ ਸੁਕ੍ਰਿਤ ਕ੍ਰਿਤੰ ।
 ਭਵ ਭੂਤ ਭਾਵ ਸਮਥਿਅੰ ਪਰਮੰ ਪ੍ਰਸੰਨਮਿਦੰ ।੨।
 ਲੋਭਾਦਿ ਦ੍ਰਿਸ਼ਟਿ ਪਰਗ੍ਰਿਹੰ ਜਦਿ ਬਿਪਿ ਆਚਰਣੰ ।
 ਤਜਿ ਸਕਲ ਦੁਹਕ੍ਰਿਤ ਦੁਰਮਤੀ ਭਜ ਚਕ੍ਰਧਰ ਸਰਣੰ । ੩।
 ਹਰਿ ਭਗਤਿ ਨਿਜ ਨਿਹਕੇਵਲਾ ਰਿਦ ਕਰਮਣਾ ਬਰਜਾ ।
 ਜੋਗੇਨ ਕਿੰ ਜਗੇਨ ਕਿੰ ਦਾਨੇਨ ਕਿੰ ਤਪਸਾ ।੪।
 ਗੋਬਿੰਦ ਗੋਬਿੰ-ਦੇਤਿ ਜਪਿ ਨਰ ਸਕਲ ਸਿਪਿ ਪਦੰ ।
 ਜੈਦੇਵ ਆਇਉ ਤਸ ਸਫੁਟੇ ਭਵ ਭੂਤ ਸਰਬ ਗਤੰ ।੫।੧।
 (ਗੁਜਰੀ ਸ੍ਰੀ ਜੈਦੇਵ ਜੀਉ ਕਾ ਪਦਾ ਘਰੁ ੪)*

੨. ਚੰਦਸਤ ਭੋਇਆ ਨਾਦਸਤ ਪੂਰਿਆ ਸੂਰਸਤ ਖੋੜਸਾਦਤੁ ਕੀਆ ।
 ਅਬਲ ਬਲੁ ਤੋੜਿਆ ਅਚਲ ਚਲੁ ਬਪਿਆ ਅਘੜੁ ਘੜਿਆ ਤਹਾ ਅਪਿਓ
 ਪੀਆ ।੧।

ਮਨ ਆਦਿ ਗੁਣ ਆਦਿ ਵਖਾਣਿਆ ।
 ਤੇਰੀ ਦੁਬਿਧਾ ਦ੍ਰਿਸ਼ਿਟ ਸੰਮਾਨਿਆ ।੧। ਰਹਾਉ ।
 ਅਰਧਿ ਕਉ ਅਰਧਿਆ ਸਰਿਧ ਕਉ ਸਰਧਿਆ
 ਸਲਲ ਕਉ ਸਲਲਿ ਸੰਮਾਨਿ ਆਇਆ ।
 ਬਦਤਿ ਜੈਦੇਉ ਜੈਦੇਵ ਕਉ ਰੰਮਿਆ ਬ੍ਰਹਮੁ ਨਿਰਬਾਣੁ ਲਿਵਲੀਣੁ ਪਾਇਆ।੨।
 (ਰਾਗੁ ਮਾਰੂ ਬਾਣੀ ਜੈਦੇਉ ਜੀਉ ਕੀ)*

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- *1. Parmadi purkhamnopamim sati ādi bhāva rataim
 Parmadbhutam parkritiparam jadi chinti sarab gataim —1
 Kewala Rama Nama manoramam
 Badi amrit tat miam
 Na danoti ja samarṇena janam jarādi maraṇ
 bhiam —1—Pause
 Ichasi jamādi parābhiam jasu svasti sukrita kritam
 Bhava Bhūta bhāva samabiam parmam prasanmidam —2
 Lobhādi dristi pargriham jadi bidhi ācharam
 Taji sakal duhkrit durmati bhaj chakradhara saranam —3
 Hari bhagti nij nihkewala rida karampa bacsā
 Jogen kim jagen kim danen kim tapsa —4
 Gobind gobindeti japi nara sakal sidhi padam
 Jaidev āiu tasa saphutam bhava bhūta sarab gataim —5-1
 (Gūjri sri Jaidev jiu ka pada gharu 4)
 2. Chandsat bhedia nadsat puria sursat khorādatu kia
 Abala balu toria acala calu thapia aghara gharia tahā
 apio pia —1
 Man adi gun adi vakhania

(Continued)

A close scrutiny of these hymns shows that the first hymn contains many *Tatsam* words. The rules of euphony (Sandhi) have been followed—viz.

ਗੋਬਿੰਦੇਤਿ Gobindeti = ਗੋਬਿੰਦ Gobind + ਏਤਿ iti

ਪੁਰਖਮਨੋਪਿਮੰ Purkhamanopamim = ਪੁਰਖੰ Purkham + ਅਨੋਪਿਮੰ
anopamim

ਪਰਮਦਭੁਤੰ Parmadbhutam = ਪਰਮ parama + ਅਦਭੁਤੰ adbhutam

ਪਰਮਾਦਿ Parmādi = ਪਰਮ parama + ਆਦਿ ādi

ਪ੍ਰਸੰਨਮਿਦੰ Prasannmidam = ਪ੍ਰਸੰਨਮ prasannam + ਇਦੰ idam

ਮਨੋਰਮੰ Manoramam = ਮਨਸ Manasa + ਰਮੰ ramam

ਕਰਮਣਾ Karmanā = ਕਰਮਨ Karmana + ਆ ਾ

But this hymn of the famous author of **Gita Govinda** is not pure Sanskrit. "It is a queer mixture of Sanskrit and the vulgar tongue."¹ The following peculiar features are noticeable in the language :—

(a) The initial *y* has been changed into *j*—viz.

ਯਦਿ Yadi) ਜਦਿ Jādi

ਯਮਾਦਿ Yamādi) ਜਮਾਦਿ Jamādi

ਯਸ਼ਸ Yaśas) ਜਸ Jasa

This is in accordance with the Prakrit rules and is a step taken towards the original form of the Pre-Aryan period. This *y* (ਯ) should not be mistaken for another *y* (ਯ) in Sanskrit which alternates with the vowel *i*.

(b) Similarly *v* has been changed into *b*—viz.

ਵਚਸ Vacāsa) ਬਚਸਾ Bacasā

ਗੋਵਿੰਦ Govinda) ਗੋਬਿੰਦ Gobinda

Terī dubidhā dristi sammanīā

—1—pause

Ardhi ku ārdhiā saradhi ku sardhiā

salala ku salali sammān āiā

Badati Jaideu Jaidev ku rammia Brahmu nirbāṇa livlin
pāiā

—2—

(Ragu Marū baṇi Jaidev jiu ki)

1. A Grammar of the Sanskrit Language by F. Kielhorn.

2. Page cxxiii of THE ADI GRANTH by Dr. Trumpp.

सरव Sarava) सरब saraba

विधि Vidhi) विधि bidhi

समविधि Samaviṭhi) समविधि samaviṭhi

(The reading seems to have been *samavayyam* meaning thereby 'always the same' and 'changeless')

(c) *ā* has been used even after some of the stems ending in short *a* which is a speciality of this dialect viz. निहवेला Nihkevalā.

The above-mentioned characteristics of the language are the characteristics of Apabhramsa and chiefly of the Eastern Apabhramsa according to G.V. Tagare.¹

Here it will be interesting to note the difference between Prakrit and Apabhramsa. By Apabhramsa is meant the spoken form of the language of the masses which differed according to the provinces and the climatic conditions of the country. The Prakrits are the literary forms corresponding to the various Apabhramsa dialects. Thus the Maharashtri Prakrit was based upon Maharashtra Apabhramsa. Sauraseni Prakrit was based upon Sauraseni Apabhramsa and so on. The period of Prakrits extends from 2nd Century B.C. to the end of the 10th Century A.D. During all this period there have been as many literary Prakrits as there were Apabhramsas. But there are evidences to prove that along with the Prakrit languages, sometimes Apabhramsas were also used for literary purposes and it is also possible that a certain amount of literature existed in pure Apabhramsas as well. From tenth century A.D. onward when Apabhramsas were no more the spoken dialects, Prakrits ceased to be literary languages and their place was taken by Apabhramsas which were now the literary forms other than Sanskrit and their

1. Historical Grammar of Apabhramsa by Gajanan Vasudeva Tagare M.A., B.T., Ph. D. First Edition.

practice continued almost upto the end of the sixteenth century A.D. Enormous Apabhramsa literature was produced between tenth century A.D. and sixteenth century A.D. with which we are not concerned here. There is no doubt that the various modern vernaculars have come out of the various Apabhramsas in vogue in various parts of the country. For classifying the various Apabhramsas Dr. Tagare's classification may be accepted.

Dr. Tagare has classified Apabhramsa into three parts *viz.* Western Apabhramsa, Southern Apabhramsa and Eastern Apabhramsa. The Western Apabhramsa includes the works written in Malwa, Rajputana, Gujarat etc. The works of Deccan writers are included in Southern Apabhramsa. The Eastern Apabhramsa includes the works belonging to the eastern parts of the country, particularly Bengal.

Dr. Tagare in his appreciable work has included Apabhramsa writers upto twelfth century. In the case of Eastern Apabhramsa, he has used the following works as basic texts :—

Doha Koṣa by Kaṇha

and

Doha Koṣa by Saraha

Kaṇha and Saraha were both Bengali poets who lived before the end of the twelfth century. Jaidev whose hymns are under review was also a Bengali poet. Dr. Trumpp suggests that Jaidev 'belongs in all likelihood to the fourteenth century.'¹ But when we study the morphology and phonology of the Apabhramsa, we find that Dr. Trumpp did not go deep into the language. In *Adi Granth* we have only two hymns of Jaidev. No other hymns are available except his famous Sanskrit work **Gita Govinda**. Jaidev

1. Page cxxiii of Introduction of *Adi Granth* by Dr. Trumpp.

was a great Sanskrit scholar, but in his hymns we find the use of Eastern Apabhramsa also.

The following characteristics of the Eastern Apabhramsa according to Dr. Tagare, namely

*1. The initial *y* was consistently changed to *j* in all regions.

**2. *ν* was changed into *b* without exception in Eastern Apabhramsa.

***3. *ā* is chiefly found in Eastern Apabhramsa.

are found in the first hymn of Jaidev. The examples have been given above.

ਜੈਦੇਵ ਆਇਉ ਤਸ ਸਫੁਟੰ (Jaidev āiu tas saphutam) is all Apabhramsa. ਆਇਉ Āiu (Āiau) is passive past participle with suffix -iau of Eastern Apabhramsa,¹ ਤਸ (Tas) is dative genitive ablative singular in Eastern Apabhramsa and is a declension from ਤਦ Tad,² ਸਫੁਟੰ Saphutam is Apabhramsa of ਫੁਟਨਾਂ Phutna.³ Āiau might have been used as ਆਇਉ (Āiaū), which is present indicative first person singular,⁴ -aū being the suffix in this case.

According to Dr. Tagare Eastern Apabhramsa is characterised by the additional -ahi', -ahi, -ehi, and -ita, out of which -ita is probably a borrowal from Bengal.⁵ This speciality of Eastern Apabhramsa is contained in the first hymn of Jaidev in ਗੋਬਿੰਦੇਤਿ Gobindeti=ਗੋਬਿੰਦ Gobind+ਇਤਿ iti ਦਨੋਤਿ Danoti is in fact, a tatsam word from which -u is missing by oversight. The real word is ਦੁਨੋਤਿ Dunoti. ਬਚਸਾ Bačasā and ਤਪਸਾ Tapasā are from Sanskrit वचस Vacasa and तपस Tapasa.

* & **Page 26 of Historical Grammar of Apabhramsa by Dr. Tagare.

***Ibid page 29.

1. Ibid page 319

2. Ibid page 226.

3. Ibid page 421.

4. Ibid page 294

5. Ibid page 28.

The above analysis of the first hymn shows that though the poet uses Sanskrit words and derivations, he writes still his hymns in Eastern Apabhramsa.

The second hymn is characteristic of much less influence of Sanskrit. It is mainly written in Eastern Apabhramsa. The use of Past Passive Participle is special characteristic of this hymn. According to Dr. Tagare -ia, -iya, -iaa, -iau and -a are the endings used in Eastern Apabhramsa for Past Passive Participles. The examples are ਭੇਦਿਆ bhedīā, ਪੁਰਿਆ pūrīā, ਕੀਆ kīā, ਤੋੜਿਆ torīā, ਥਪਿਆ thapīā, ਘੜਿਆ ḡhaṛīā, ਪੀਆ pīā, ਸੰਮਾਨਿਆ sammanīā, ਅਰਧਿਆ ardhīā, ਸਰਧਿਆ sardhīā, ਆਇਆ āīā, ਰੰਮਿਆ ramīā and ਪਾਇਆ pāīā.

In ਦ੍ਰਿਸਟਿ dristi, ਸਟ st has come down in Eastern Apabhramsa from Maghdi Prakrit, instead of ਸਟ ṣṭ or ਸਠ ṣṭh.¹

The use of ਕਉ ku in this hymn is not that of a post-position because ਕਉ ku was not in use at that time in Eastern Apabhramsa as a post-position. The commentators of *Shabdarathh* (ਸ਼ਬਦਾਰਥ)² have given it the meaning of a post-position, but it does not appear to be correct. It may have been used in the hymn as an Interrogative Pronoun.

According to Dr. Tagare, taking into consideration the Interrogative Pronoun, "Ki was a very popular base in Eastern Apabhramsa."³ But still Ko was in use, though not frequently. It had been used in Saraha's *Doha Koṣa*.⁴

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1. An Introduction to Comparative Philology by P. D. Gūne Second Impression page 229.
 2. *Shabdarathh*—4 vols. published by Shabdarthh Gurbani Trust.
 3. Historical Grammar of Apabhramsa by Dr. Tagare page 259.
 4. *Ibid* page 260.

'Ko' has been formed from Sanskrit कुतः kutasa or कुतः kuta: meaning 'How' or 'In what manner'.¹

Formation of some words in the hymn :—

1. खेडसादत khorsādata=खेडस khoras (खटस khatdas)+
आदत ādat=Sanskrit खेडिसन khodisana+आदयत
adyata. So खेडसादत khorsādata is an Apabhramsa
formation.
2. अपिओ Apiau is from Sanskrit अपु apu.
3. अरधि ardhi is Apabhramsa formation from अराधनं
arāadhanam.
4. सरधि saradhi is Apabhramsa formation from श्रद्धा
śradhā.
5. The word तेरी terī is a second person possessive
adjective.²

Thus these two hymns of Jaidev show

1. That besides using Sanskrit words in his verses,
Jaidev used Eastern Apabhramsa also.³
2. That keeping in view the Apabhramsa formations,
Jaidev may be said to belong to the twelfth
century.

Besides the use of Eastern Apabhramsa, we find examples of Western Apabhramsa in *Adi Granth*. Most of the *Sāhaskriti Shlokas* and all the *Gatha Shlokas* were composed by Guru Arjan Dev by the end of the sixteenth century. It has been said earlier that Apabhramsa works were written upto the end of the sixteenth century.

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1. A Prakrit Grammar with English Translation by Pandit Rishikesh Sastri page 93.
 2. Historical Grammar of Apabhramsa by Dr. Tagare page 280.
 3. Lassen is of the opinion that Jaidev wrote most of his poems and songs in Prakrit and Apabhramsa but the analysis of the two hymns of Jaidev given above clearly shows that they are written in Eastern Apabhramsa.

The following characteristics have been noticed in the language of the *Sahaskriti* and *Gathha* Shlokas :—

1. *ν* is changed into *b* as in—

ਬਰਧ baradh (ਵ੍ਰਧ vradh ਬਸ bas (ਵਸ vas
ਬਿਗਸੀਧि bigsīdhi (ਵਿਕਸਿਤ viksit
ਬਿਧਿ bidhi (ਵਿਧਿ vidhi ਬਿਚਰ bichar (ਵਿਚਰਨ vicharan
ਬਿਗਯਾਪਿਤ bigyāpit (ਵਿਗਯਾਪਿਤ vīgyāpit
ਬੇਸਟ besta (ਵੇਖਟ vekhta ਸਰਬ sarab (ਸਰਵ sarav
ਬਿਓਗ bioga (ਵਿਯੋਗਿਨ viyogin
ਭਬਯੰ bhabyam (ਭਵਯੰ bhavyam
ਬ੍ਰਿਥਾ brithā (ਵਯਥ vayath

In this connection we must not forget that in Sanskrit texts *ν* could be substituted for *b* and vice versa, but gradually in Apabhramsas *ν* was replaced by *b* as ਵਕੁਲ vakul) ਬਕੁਲ bakul.

2. *Sh* and *Kh* are changed into *s* as in—

ਆਸ੍ਰਯੰ āsrayam (ਆਸਰਯ āsraya
ਸੁਭੰਤ subhanta (ਸ਼ੋਭਨ śobhana
ਦਿਸ਼ਹ disaha (ਦ੍ਰਿਸ਼ਟਾ dṛiṣṭā
ਸਿਖੰਡੇ sikhandaṁ (ਸਿਖਾ śikha + ਅੰਡ and
ਵਸ vasa (ਵਸ vaśa
ਦੁਸ਼ਟਾਂ druṣṭāṁ (ਦੁਸ਼ਟਾਂ duṣṭāṁ
ਸਾਸਨ sasan (ਸ਼ਾਸਨ śaśana
ਦਸਨ dasan (ਦਸਨ daśan
ਕੁਸਲਣਾ kusalma (ਕੁਸਲਿਨ kuṣlin
ਗਰਿਸਟ grista (ਗਰਿਖਤ grikhtha

This is just opposite of Eastern Apabhramsa. This tendency namely change of *sh* into *s* is found in Sanskrit also. Compare the form ਸਵਸੁਰ śavaśur in place of ਸਵਸੁਰ śavasur now.

3. *Ksh* is changed into *kh* or *ch* as in

ਪ੍ਰੇਖੰਤ੍ਰੇ pekhante (ਪ੍ਰੇਕਸ਼ਣ prekaṣaṇ

ਰਖੇਣ rakhen (ਰਕਸ਼ rakṣa

ਚੇਪ chep (ਕਸ਼ਪ kṣap

In this connection compare Sanskrit कषेत्र kṣetra to Hindi खेत khet and Sanskrit कषत्रीया kṣātrīyā to Hindi छत्री chatrī.

4. The use of *ena* is very frequent e.g. in
ਪ੍ਰਹਾਰੇਣ prahāreṇ, ਰਖੇਣ rakhen, ਪ੍ਰਕਾਰੇਣ prakāreṇ, ਰੂਪੇਣ rūpen,
ਗਰਬੇਣ garben, ਗਛੇਣ gachen, ਭਾਰੇਣ bhāreṇ, ਦ੍ਰਿਸ਼ਟੇਣ dristen,
ਭਰਮੇਣ bharmen ਸੰਗੇਣ sangen.

5. The addition of *ha* is a common phenomenon e.g. in
ਬਾਧਵਹ badhvaha, ਗ੍ਰਿਹਾਰਥਕਹ grihārthakaha, ਚਰਮਣਹ charamṇaha,
ਅਸਥੰਡਨਹ asthambanaha, ਆਵਾਹਹ āvadaha, ਦਿਸਹ disaha,
ਲੋਕਕਹ lokakaha, ਸਨਬੰਧਨਹ sanbandhanaha, ਬੈਸ਼੍ਵਾਤਰਹ baisvātaraha,
ਅਗਨੀਵਹ agarṇivaha, ਦੁਰਜਨਹ durjanaha, ਆਲਯਹ alayaha,
ਬਿਮੋਹਨਹ bimohanaha, ਤੋਯਣਹ toyaṇaha, ਜੀਅਣਹ jīaṇaha,
ਕੁਸਲਣਹ kusalaṇaha, ਸਮੂਹਣਹ samūhaṇaha, ਸੁਪਨਹ supnaha,
ਨਰਹ narah.

6. The use of *-ā* e.g. in

ਪ੍ਰਕਾਰਾ prakārā, ਪਰਾ parā, ਬਲਨਾ balnā.

7. The use of Visaraga e.g. in

ਦ੍ਰਿੜਤਣ: driṣṭāntaṇa: , ਲਿਖਯਣ: likhyaṇa: , ਸੰਪੂਰਣ: sampu-
raṇa: , ਰੰਗਣ: rangana: .

8. The use of Anuswara e.g. in

ਸੁਖਯੰ sukhyaṁ, ਦੇਹੰ dehaṁ, ਬਲਨੰ balnaṁ, ਧਰਮੰ dharmam,
ਆਸ੍ਰਯੰ āsrayaṁ, ਪ੍ਰਿਅੰ priam, ਸਿਖੰਡੰ sikhandaṁ, ਰਿਖਿਅੰ rikhiam,
ਜਨਮੰ janmaṁ, ਪਾਤਾਲੰ pātalaṁ, ਭਸਮੰ bhasmaṁ, ਪਾਛੰ pācham,
ਦਾਨੰ danaṁ, ਵਸਯੰ vasyaṁ, ਪਿਸ਼ਨੰ pisnaṁ, ਅਟਵੀਅੰ atvīam,
ਅਧਮੰ adhamam, ਰਮਣੰ ramṇam, ਬੇਸਟੰ besataṁ, ਮਦਿਰੰ madiraṁ,
ਤੁਯੰ tuyam, ਮੇਰੰ meraṁ, ਹਰੀਅੰ hariam, ਹਿਰਣੰ hiraṇam,
ਭਰਣੰ bharaṇam, ਲਭੰਤੰ labhantaṁ, ਲਭਧਿਅੰ labhdhiam, ਰਤਨੰ
ratnaṁ, ਰਚਨੰ rachnaṁ, ਬਿਓਗੰ biogaṁ.

Most probably it is for the sake of symphony.

9. The use of endings of active voice (Parasmaipada) and the reflective voice (Atmanepada) in the present Indicative according to Sanskrit Grammar :

Parasmaipada Present Indicative Singular :—

ਕਰੋਤਿ karoti, ਪਤਿਤ patita, ਅਵਰਤ avarta.

Atmanepada Present Indicative Singular :—

ਭੇਦਤੇ chedate, ਆ ਚਖਤੇ akarkhate, ਲਭਤੇ labhate, ਤ੍ਰਿਪਯਤੇ tripayate, ਉਪਤਿਸ਼ਟਤੇ uptiṣṭate, ਆਰੂੜਤੇ ārurātay, ਬਿਚਰਤੇ bicarte, ਉਪਤਜਤੇ uparjate, ਬੋਹਤੇ bohate.

Parasmaipada Present Indicative Plural :—

ਰਹੰਤ rahant, ਧਿਗੰਤ dhrigant, ਮਿਥੰਤ mithant, ਖੀਣੰਤ kḥiṇant, ਬਰਧੰਤਿ bardhanti, ਹਿਤੰਤ hitant, ਗਨੰਤ ganant, ਪਤੰਤਿ patanti, ਰਚੰਤ racant, ਸਿਮਰੰਤਿ simranti, ਜਾਨੰਤਿ jñanti, ਜਪੰਤਿ japanti, ਸੁਭੰਤ subhant, ਪੇਖੰਤ pekḥant, ਮਿਟੰਤi miṭanti, ਬਸੰਤ basant, ਬਧੰਤ badhint, ਰਹੰਤ rahant, ਗਿਰੰਤ girant, ਜਲੰਤ jalant, ਤ੍ਰਿਣੰਤ triṇant, ਸਹਕੰਤ saḥkant, ਬੁਧੰਤ budyant, ਉਣੰਤ uṇant.

Atmanepada Present Indicative Plural :—

ਪੇਖੰਤੇ pekḥante, ਭੁੰਚੰਤੇ bhuncante, ਗਹੰਤੇ gahante.

10. The use of ending -s as in

ਮਿਤ੍ਰਸ mitras, ਹੀਣਸ hiṇas.

11. The use of the ending -m as in

ਸਤਮ satam, ਸੰਗਮ sangam.

12. The use of suffix Kārī as in ਬਲਵੰਤਕਾਰੀ balwantkārī.

13. The use of the ending -ijjai as in ਭਣਿਜੈ bhaṇijjai.

14. n is changed into ṇ e.g. in

ਖੀਣੰਤ kḥiṇant (ਛਿਨ chin

ਚਰਮਣਹ caramṇah (ਚਰਮਨ carman

ਜੀਅਣਹ jīaṇah (ਜੀਵਿਨ jīwin

ਕੁਸਲਣਹ kusalṇah (ਕੁਸਲਿਨ kuṣlin

ਲਿਖਣ: likhṇa: (ਲਿਖਨੰ likhnam

In this connection compare Sanskrit and Prakrit words where all Sanskrit *n* have been changed into *ṇ*.

15. The use of ਮਮੰ mamaṁ, ਤਵ tav, ਤੁਯੰ tuyam, ਜੇਣ jēṇ, ਤੇਣ teṇ, ਜਸ jas as pronouns.

16. The use of ਜਥ jath, ਕਥ kath, ਤਥ tath as adverbs of place.

17. The use of ਕਦੰਚ kadanc, ਕਤੰਚ katanc, ਕਦਾਂਚਹ kadancāh as Interrogative Pronouns.

The above characteristics of Sahaskriti give us an idea about the composition of the language. Nos. 1, 2, 3, 4, 5, 6, 10, 12, 13, 14, 15, 16 and 17 are the peculiarities of Western Apabhramsa, but Nos. 7, 8, 9 and 11 are the peculiarities of Sanskrit.* In the verb-formations, the conjugational forms of Sanskrit have been followed. There is use of Visarga and also of Anuswara which are Sanskritic. Although Sanskritic peculiarities are found in Sahaskriti, the words which are used with Sanskrit endings are not always *Tatsam* words. They are mostly *Tadbhavas*, but sometimes *Deṣi* words are used e.g.

Tatsam words: ਕਰੋਤਿ karoti, ਅਵਰਤ avart, ਤੋਯੰ toyaṁ, ਗਰਬੇਣ garbeṇ, ਲਬਧੰ labdham, ਸਤਮ satam, ਸੰਗਮ sangam.

Tadbhava words: ਪੇਖੰਤੇ pekhante (ਪ੍ਰੇਕਸ਼ਣ prekṣan, ਧ੍ਰਿਗੰਤ dhṛigant (ਧ੍ਰਿਕ dhik, ਬਰਧੰਤਿ bardhanti (ਵਰਧ vardh, ਉਪਤਿਸਟਤੇ uptiṣṭate (ਉਪਤਿਖਣਤੇ uptikhṭhate, etc.

Deṣi words: ਪਾਛੰ pacham, ਇਤੰਤ itant.

*See Historical Grammar of Apabhramsa by Dr. Tagare—For Nos. 1, 2, 3, 4, 5, 6, 10, 12, 13 and 14 see pages 77, 77, 25, 123, 134, 27, 134, 280, 305 and 48 respectively. For Nos. 15, 16 and 17 see the portions dealing with Pronouns and adverbs. No. 11 is accusative singular in Sanskrit. For this see page 44 of A Grammar of the Sanskrit Language by F. Kielhorn, Ph.D., LL.D., C.I.E. For No. 9, see page 79 of this book.

But there are many *Tadbhava* words with which Apabhramsa endings have been added e.g. the words in Nos. 4, 5, 6, 10, 12 and 13.

The rules of Grammar have not been closely followed e.g. the verbal endings have been added to nouns viz ਕੁਟੰਬਤੇ kutambate, ਮਹੀਪਤੇ mahīpate. The formations like ਕਤਾਂਚ katanc, ਚਲੇਥੇ calantho, ਲਹੰਥਾ lahantha follow no rule.

Besides Sanskrit words with Sanskrit endings, there are other *Tatsam* words used e.g.

ਤਤ੍ਰਾਗਤ tatragat, ਅਮੋਘ amogh, ਗਿਰਿ giri, ਆਲਯਹ ālayah, ਬਿਗਯਾਪਿਤ bigyapit, ਜਠਹ jaṭhah, ਮਿਤ੍ਰੇਖੁ mitrekhu, ਸੁਖੇਣ sukheṇ, ਸਤਤਮ sattam etc.

Keeping in view the above considerations, it may be said that the language used in Sahaskriti Shlokas is Western Apabhramsa in the literal sense of the term. Although the Shlokas were composed in the sixteenth century, the use of Persian has been carefully avoided. By the use of Visarga and Anuswara and conjugational endings, the language from its face has been brought nearer Sanskrit, but the use of *vibhrashta* words and Apabhramsa endings, the language has the look of an Apabhramsa. But without having the conjugational system of its own and being under the overpowering influences of Sanskrit, the Apabhramsa in the language of *Sahaskriti* and *Gatha* Shlokas loses its importance. A deliberate attempt has been made to Sanskritise the Apabhramsa of the times.

Western Apabhramsa included several dialects. In East Panjab two dialects of Apabhramsa were current viz. Tak Apabhramsa and Upnagara Apabhramsa. There is no doubt that Tak Apabhramsa was highly influenced by Sanskrit. It was an admixture of Sanskrit and Saurseni dialect.¹ Moreover Saurseni dialect follows Sanskrit more

1. A Grammar of Prakrit Language by Sircar page 114.

closely.¹ But the peculiarities of these dialects have not been closely followed in Sahaskriti Shlokas, though the nearness of Sanskrit is there in all these dialects. It may be said conclusively that (1) Sahaskriti Shlokas are admixture of Sanskrit and Western Apabhramsa. (2) This dialect was used by those and for those people who had a tendency to adopt the common word and the language of the people but who could not escape from the influences of the literary language of the times. (3) It was a sort of *Imitation Sanskrit*² used by the Pandits of the times. It is possible that just as the language became *vibhrashta*, in a similar manner the name Sanskrit was changed to Sahaskriti.

It is certain that this dialect was also a written language because in *Adi Granth* itself we find an evidence for the same viz. ਕੋਈ ਪੜਤਾ ਸਹਸਕਿਰਤਾ ।³

Besides *Sahaskriti* and *Gatha* Shlokas, there are a few other Shlokas in Sahaskriti interspersed in *Adi Granth*, especially in *Jaisri ki Var*.

Besides the instances of Eastern Apabhramsa and Western Apabhramsa in *Adi Granth*, we also find after-effects of Southern Apabhramsa. Namdev, the famous Maharashtrian poet of the fourteenth century, whose verses are included in *Adi Granth*, sang in the Saint Language and Marathi. We shall discuss the Saint Language later on. The Marathi used in the verses of Namdev is old Marathi which was very near Southern Apabhramsa.

The oldest Marathi literature available is the Jñānesvari, which was written in 1290 A. D. But certain

1. Ibid page 107.
2. According to Guru Granth Kosh Sahaskriti means easily understood language. It is the name given to Apabhramsa from which emerged the regional languages. But the close examination of the language shows it to be the *Imitation-Sanskrit*.
3. Ramkali Mahla 1.—Koi parā sahasakirtā.

inscriptions available nearly a hundred years before this work contain lines written in Marathi. This shows that an un-Prakrit form of Marathi existed in the twelfth century.*

The language of Namdev presents forth the following characteristics :—

1. The use of *ā* in the case of strong masculine nouns e.g.

ਡਾਂਵਡਾ dāvṛā, ਬਾਵਲਾ bāvla, ਡਾਂਗੀਆ dāḡiā, ਸੇਜਵਾਲੁਆ sejvālūā, ਰਾਮਈਆ rāmayiā, ਹੇਲਾ helā, ਪੰਡੀਆ pandiā, ਕਰਹਲਾ karhālā, ਲੇਖੀਆ lekhiā, ਪਾਣੀਹਾਰੀਆ paṇihārīā.

2. The use of *l* (ਲ) of the past tense and past participle—e.g.

(1) ਲਾ *lā* at the end :

ਬਾਧਿਲਾ bādhiḷā, ਬਜਾਇਲਾ bajāiḷā, ਆਇਲਾ āiḷā, ਹੋਇਲਾ hoilā, ਲਾਗਿਲਾ lāgiḷā, ਸਮਾਇਲਾ samāiḷā. ਦੈਲਾ dailā. ਭੈਲਾ bhailā, ਭੇਟੁਲਾ bhetulā, ਡੀਠੁਲਾ dīṭhulā, ਫਟਲਾ phṛṭalā, ਘੁਰਲਾ gḥṛṭalā.

(2) ਲੇ *le* at the end :

ਰੰਗੀਲੇ rangile, ਸੇਵੀਲੇ seville, ਰਾਚੀਲੇ racile, ਭਾਖੀਲੇ bhakhile, ਜੀਤੀਲੇ jītile, ਆਨੀਲੇ ānile, ਭਰਾਈਲੇ bharāiḷe, ਪਰੋਈਲੇ parōiḷe, ਰੀਧਾਈਲੇ ridhāiḷe, ਲਾਹੀਲੇ lahile, ਭੇਟੀਲੇ bhetile, ਪੂਛੀਲੇ pūchile, ਲਾਗੀਲੇ lāgiḷe, ਤਾਰੀਲੇ tāriḷe, ਕਾਟੀਲੇ katile, ਤਾਰੀਲੇ tāriḷe.

(3) ਅਲੇ *ale* at the end :

ਬੇਧੀਅਲੇ bedhiāle, ਭਰਮੀਅਲੇ bharmīāle, ਰਾਖੀਅਲੇ rakhīāle, ਮਾਂਡੀਅਲੇ māḍīāle, ਛਾਡੀਅਲੇ chadīāle, ਪਉਢੀਅਲੇ paudhiāle, ਉਧਾਰੀਅਲੇ udhārīāle, ਉਬਾਰੀਅਲੇ ubhārīāle, ਆਈਅਲੇ āiāle, ਤਾਰੀਅਲੇ tāriāle.

(4) ਲ *l* at the end : ਭੇਟਲ bhetal.

3. (1) The use of ਲਾ *lā* at the end of nouns and adjectives ;

*An Introduction to Comparative Philology by Dr. P.D. Gunc.

ਅਪਾਰਲਾ apārḷā, ਪਿਛਵਾਰਲਾ pichvārḷā, ਭਵਾਰਲਾ bhavarḷā,
ਹੰਸਲਾ hanslā.

(2) The use of ਲੋ *lo* or ਅਲੋ *alo* at the end of nouns :

ਪੰਖੀਅਲੋ pankhīalo, ਮਾਛਲੋ māchalo, ਘਰੁਅਲੋ gharūalo.

4. The use of ਬੇ *be* or ਬੋ *bo* at the end of verbs :

ਮਰਿਬੋ maribo, ਤਰਿਬੋ taribe.

5. The use of ਓ *o* at the end of verbs :

ਬਾਧਿਓ bādhio, ਨਿਰਖਿਓ nirkhio, ਆਪਿਓ āpio, ਪਰਿਓ pario,
ਭਇਓ bhio, ਜਾਨਿਓ jānio, ਧਰਿਓ dhario, ਡਰਿਓ dario, ਹਿਰਿਓ
hirio, ਕਰਿਓ kario, ਟਰਿਓ ṭario.

6. The use of ਤ *t*, ਤੀ *tī* or ਤੇ *te* at the end :

ਲੇਤ let, ਕਹਤ kahata, ਹਾਂਕਤੀ hākatī, ਤਾਪਤੇ tāpate.

7. The use of the ending ਅਸਿ *asi* for Imperative II
Person Singular :—

ਉਚਰਸਿ ucharasi, ਪੂਜਸਿ pūjasi, ਤਰਸਿ tarasi.

8. The use of ਸੀ *sī* for future :—

ਭਾਵਸੀ bhāvasī, ਰਾਖਸੀ rākhasī.

9. The use of ਗਾ *ga* or ਗੋ *go* at the end of verbs :—

ਤਰਹਿਗਾ tarahiga, ਗਾਵਉਗੋ gāvaugo, ਸਤਾਵਉਗੋ satāvaugo,
ਨਾਉਗੋ nāaugo.

10. The use of -ੀਜੈ *-ījai*, a lengthened form of ਫਿ-ਜੈ *ījai*
at the end of verbs :—

ਕੀਜੈ kījai, ਪੀਜੈ pījai, ਦੀਜੈ dījai, ਲੀਜੈ lījai.

11. The use of formation ਕਹੀਅਤ kahlīat.

12. The use of post-position ਕੇਰਾ kerā.

13. The use of ਚੇ *ce* or ਚੈ *cai* at the end of nouns or
pronouns :—

ਤੁਮਚੇ tumce, ਹਮਚੇ hamce, ਤਾਚੈ tacai, ਜਾਚੈ jācai, ਸਿੰਘਚ
singhac.

14. The use of *ant* for Imperative III Person Plural :—
ਭਜੰਤੋ bhajante, ਦਿਸੰਤਾ disantā, ਬਜੰਤਾ bajantā, ਨਾਚੰਤੀ
nācantī.

15. The use of ਜਾਮਿ jāmi, ਪਾਛੈ pachai as the adverbs of time.

16. The use of ਥਾ thā and ਕੋ ko.

17. *ν* is changed into *b* :—

ਜਿਹਬਾ jihbā, (ਜਿਹਵਾ jihvā, ਬਸੈ basai (ਵਸੈ vasai,
ਬੀਠੁਲਾ bithulā, (ਵਿਠੁਲ viṭhul

18. *y* is changed into *j* :—

ਜਾਚੈ jācai (ਯਾਚੈ yācai.

19. The use of *-hi* as Genitive Singular in ਰਾਮਹਿ rāmahī.

20. The use of ਕਾਗਦ kāgad, ਬਾਦਿਸ਼ਾਹ bādīshāh, ਸੁਲਤਾਨ
sultān, ਸਰਾਇਚਾ sarāicā and a few verses in Persian in Rāg
Tilang.

21. The use of ਕ k as in ਮੰਡਲੀਕ mandlik. Cadwell traces
this termination to Dravidian sources. Marathi has drawn
somewhat on Dravidian vocabulary.

22. The use of *va*.

23. *ksh* is changed into *chh* and *ṣ* into *s* as in

ਲਛਮੀ lachamī (ਲਕਸ਼ਮੀ lakṣamī ; ਸ੍ਰੀ srī (. ਸ੍ਰੀ śrī.

24. ਆ ā within the words :—

ਸਮਾਨ samān,) ਸਾਮਾਨ sāmān.

ਰਚੀਲੇ racīle/) ਰਾਚੀਲੇ rācīle.

The above characteristics show that the language used
in the verses of Namdev is not only old Marathi which
carries with it the influence of Southern Apabhramsa, but
also there is influence of Persian, Arabic and Sant Bhasha
(Saint Language). Nos. 1, 2, 3, 7, 10, 12, 13, 14, 15, 17, 18,
19, 21, 23 and 24 are the characteristics either of old Marathi
or carried over from Southern Apabhramsa. Nos. 4 and 8
are Sindhi influences ; Nos. 5, 6, 9, 11 and 16 are the influ-

ences of Sant Bhasha and Nos. 20 and 22 are the influences of Persian and Arabic.¹ There is also influence of Gujrati e. g. ਰਾਏ rāi is Gujrati and ਰਾਉ is Marathi. The word ਬਾਲਹਾ bālahā from Sanskrit ਵਲਭ vallabh is a Gujrati word.

An example from the verses of Namdev will clarify the composition of the language :

*ਸੇਵੀਲੇ ਗੋਪਾਲ ਰਾਇ ਅਕੁਲ ਨਿਰੰਜਨ ।

ਭਗਤਿ ਦਾਨੁ ਦੀਜੈ ਜਾਰਹਿ ਜੰਤ ਜਨ ।੧। ਰਹਾਉ ।

ਜਾਂਚੈ ਘਰਿ ਦਿਗ ਦਿਸੈ ਸਰਾਇਚਾ ਬੈਕੁੰਠ ਭਵਨ ਚਿਤ੍ਰਸਾਲਾ

ਸਪਤ ਲੋਕ ਸਾਮਾਨਿ ਪੂਰੀਅਲੇ ।

1. For Nos. 1, 2 and 3 see An Introduction to Comparative Philology by Dr. P.D. Gune 2nd Imp. These are characteristics of Marathi. For No. 4 and 8 see the same book. No. 4 is the potential participle in Sindhi (See page 284 of the same book). No. 11 is an old passive form of old Marathi. (See page 285 of the same book). In No. 9 ਗਾ is supposed to be the participle of the past of the root ਗਮ (Page 284 of the same book). In No. 13, the suffix ਚ makes of the noun a possessive adjective which agrees with the noun in gender, number and case. (See page 277 of the same book). No. 14 is the old Present which is preserved in most vernaculars. (See page 281 of the same book). No. 17 is the characteristic of Marathi, probably under the influence of Western vernaculars. It is not a characteristic of Southern Apabhramsa. For Nos. 7, 10, 12, 15, 18, 19, 23 and 24 see pages 305, 305, 195, 330, 26, 134, 25 and 56 of A Historical Grammar of Apabhramsa by Dr. Tagare, respectively. For No. 21 see page 275 of the above-mentioned book by Dr. Gune. As regards No. 22 Gune says, "Namdev uses the Persian adverb *va*." (Page 50 of the Appendix of Introduction to Comparative Philology by Gune).

*Sevile gopāl rāi akul niranjan

Bhagati dānu dījai jācahi sant jan

Jācai ghari dig dissai sarāica baikunṭh bhawan citrasālā
sapat lok sāmān pūrīale

—1—pause

(Continued)

ਜਾਂਚੈ ਘਰਿ ਲਛਿਮੀ ਕੁਆਰੀ ਚੰਦੁ ਸੂਰਜੁ ਦੀਵੜੇ
ਕੰਉਤਕ ਕਾਲੁ ਬਪੁੜਾ ਕੋਟਵਾਲੁ ਸੁ ਕਰਾ ਸਿਰੀ ।
ਸੁ ਐਸਾ ਰਾਜਾ ਸ੍ਰੀ ਨਰਹਰੀ ।੧।

(ਰਾਗੁ ਮਲਾਰ ਬਾਣੀ ਭਗਤ ਨਾਮਦੇਵ ਜੀਉ ਕੀ)

In this example we find several Tatsam words which show that Sanskrit had a great effect on the language of Namdev. The Tatsam words are ਗੋਪਾਲ gopāl, ਅਕੁਲ akul, ਨਿਰੰਜਨ niranjan, ਦਾਨ dān, ਦੀਜੈ dījai, ਸੰਤ sant, ਜਨ jan, ਦਿਗ dig, ਦਿਸੈ dissai, ਭਵਨ bhavan. There are several Tadbhava words used e.g.—ਸਾਮਾਨਿ sāmāni, ਲਛਿਮੀ lachimi, ਕੁਆਰੀ kuārī, ਦੀਵੜੇ dīvaṛe, ਕੰਉਤਕ kaṭtak, ਬਪੁੜਾ bapuṛā, ਕਰ kar, ਸਿਰੀ sirī, ਐਸਾ aisā etc. There are Marathi endings in ਸੇਵੀਲੇ seville, ਜਾਚਹਿ jacahi, ਜਾਂਚੈ jācai, ਪੁਰੀਅਲੇ purīale. ਸਰਾਇਚਾ sarāicā is a Persian word, ਰਾਇ rāi is a Gujrati word.

Thus it is clear that Namdev used a language¹ with some Marathi endings, but not exactly Marathi. His language is more akin to Western Apabhramsa which was the fountain-head of *Sant-Bhasha*. Even the Marathi endings have not been followed correctly e.g.

ਤੂ ਜੁ ਦਇਆਲੁ ਕ੍ਰਿਪਾਲੁ ਕਹੀਅਤੁ ਹੈ ਅਤਿ ਭੁਜ ਭਇਓ ਅਪਾਰਲਾ ।
ਫੇਰ ਦੀਆ ਦੇਹੁਰਾ ਨਾਮੇ ਕਉ ਪੰਡੀਅਨ ਕਉ ਪਿਛਵਾਰਲਾ ।੩।

(ਰਾਗੁ ਮਲਾਰ)

Tu ju diāl kripāl kahīatu hai' ati bhuḥ bhīo apārālā,
Pher diā dehurā nāme kau paṇḍīan kau picḥvārālā —3
(Rāgu malār)

Jācai ghari lachimi kuārī chandu sūrajū
dīvaṛe kaṭtak kālū bapuṛā koṭvālu su karā sirī
Su aisā rājā sri Narhari —1

(Ragu Malār Bāṇī Bhagat Namdev jīu ki)

1. Since Namdev visited Panjab in his life-time, he was influenced by Panjabi idiom. In his hymns we come across some verses which appear to have been written in Panjabi e.g. ਜੋ ਰਾਜ ਦੇਹਿ ਤਾ ਕਵਨ ਬਡਾਈ । ਜੋ ਭੀਖ ਮੰਗਾਵਹਿ ਤਾ ਕਿਆ ਘਟਿ ਜਾਈ Jau' rāj dehi tā kavan badāi. Jau' bhikh māṅgāvahi tā kiā ghati jāi.

These verses do not seem to have any Marathi influence except the endings in the words ਅਪਾਰਲਾ apārālā and ਪਿਛਵਾਰਲਾ pichvārālā. ਅਪਾਰ is a correct word and ਲਾ lā is the correct Marathi ending, but their combination is incorrect.

After Namdev we have Trilochan, who was a contemporary of Namdev. He also belonged to Maharashtra. We have only four of his hymns in *Adi Granth*.¹ His language is very close to the language of Namdev. One of his hymns contains some words and terminations of Marathi e.g.

ਦਾਧੀਲੇ ਲੰਕਾ ਗੜੁ ਉਪਾੜੀਲੇ ਰਾਵਣ
ਬਣੁ ਸਲਿ ਬਿਸਲਿ ਆਣਿ ਤੋਖੀਲੇ ਹਰੀ ।
ਕਰਮ ਕਰਿ ਕਛਉਣੀ ਮਫੀਟਸਿ ਰੀ ।ਪ।
ਪੂਰਬਲੇ ਕ੍ਰਿਤ ਕਰਮੁ ਨ ਮਿਟੇ ਰੀ ਘਰ ਗੇਹਣਿ ਤਾਚੇ ।
ਮੋਹਿ ਜਾਪੀਅਲੇ ਰਾਮਚੇ ਨਾਮੰ ।
ਬਦਤਿ ਤ੍ਰਿਲੋਚਨ ਰਾਮ ਜੀ ।੬।੧।
(ਧਨਾਸਰੀ ਬਾਣੀ ਭਗਤਾਂ ਕੀ ਤ੍ਰਿਲੋਚਨ)*

In these verses ਦਾਧੀਲੇ dādhīle; ਉਪਾੜੀਲੇ upāṛīle, ਤੋਖੀਲੇ tokhīle, ਮਫੀਟਸਿ maphīṭasi, ਤਾਚੇ tāce, 'ਜਾਪੀਅਲੇ jāpiāle, ਰਾਮਚੇ rāmce are words which are either Marathi or have Marathi terminations. In this hymn Gujrati word ਰਾਇ rāi has been used. In his *pada* in Sri Rag ਭਜੀਅਲੇ bhajīale and ਪੇਖੀਅਲੇ pekhīale are the only two words with Marathi endings. The rest of his *padas* are written in *Sant-Bhasha*. He has used the interjunctions ਰੀ rī and ਰੇ re like Namdev.

1. One in Sri Rag, two in Rag Gujri and one in Rag Dhanasri.

*Dadhile lankā gaṛu upāṛīle Rāvaṇ
Baṇu salī bisalī ṇṇī tokhīle Harī
Karam kari kachauṭī maphīṭasi rī —ō—
Pūrablo kṛit karamu na miṭai rī ghar gehaṇ tāce
Mohi jāpiāle Rāmce namam
Badati Trilochan Ram jī —6 —1—
(Dhanāsari baṇī bhagṭā ki Trilocan)

The word वदति *badati* is changed from Sanskrit वदत *vadat*. The same word has been used by Jaidev.

There is one *pada* of Sadhna in Rag Bilawal. There are three *padas* of Beni—one each in Sri Rag, Rag Rainkali and Rag Prabhati. The hymn of Beni in Rag Prabhati is written in Sahaskriti. It is quite close in language to the first *pada* of Guru Nanak in Sahaskriti Shlokas. The other hymns of Beni and the hymn of Sadhna mentioned above are written in the Saint-language. The later poets—Kabir, Sen, Dhanna, Peepa, Parmanand, Ravidas and Surdas have used the Saint-language in their verses.

The Saint-language or *Sant-Bhasha*, as has been said was first used by Namdev and later on it was used by most of the Saint-poets, who belonged to different parts of the country. It appears that like Apabhramsa, the Saint-language was becoming the *lingua franca* of the country.

Gorakhpantis from the Panjab and other Indian saints composed their *padas* in Western Apabhramsa and preached the same throughout the country. That is why there is good deal of influence of Western Apabhramsa on the other forms of Apabhramsa or dialects. When Western Apabhramsa attained maturity in eleventh or twelfth century, it gave place to a new language which was in the making. The religious diction in this new language was the same as in Western Apabhramsa, which was mainly derived from Sanskrit and Prakrit words. Since the new language was mostly propagated by the saints, therefore it is known as the Saint-language or *Sant-Bhasha*.

The representatives of the commoners were the saints who roamed about the country singing their tune of unity and love. They had a message to convey to the people. The earlier batches of saints consisted of Kanpata Yogis who preached their cult throughout India. The Yogis were mainly the residents of Northern India

At several places in *Adi Granth*, there is mention of these Yogis and their practices. They flourished upto the time of Guru Nanak, when they could not withstand the popular preachers of Bhakti Movement and retired. The literature of these Yogis was primarily written in Western Apabhramsa and particularly in Saurseni Apabhramsa. The Yogis also preached in the language of the common people which differed according to provinces. This language of the commoners was highly influenced by the set religious diction of these saints.

This new language i.e. *Sant-Bhasha* was understood throughout the country and in this direction the efforts of Kanpata Yogis are appreciable. It were they who met the religious leaders of the various parts of the country and in their discourses they gave their language to them and also absorbed something from them.

We have seen that Namdev used *Sant-Bhasha* in his verses in the fourteenth century. Namdev toured many provinces in the North and especially the Panjab. That is the reason, that in order to convey his thoughts to his followers, he wrote in *Sant-Bhasha*. Trilochan, Sadhna and Beni also wrote in the same language. From fourteenth century onward the saints used *Sant-Bhasha* for the propagation of their views.

In History of Hindi Literature, this *Sant-Bhasha* is known as *Sadhukri*. It was mainly the language of the Yogis and even Hindi saint-poets like Kabir could not escape its influence.

In this connection it may also be mentioned that the Yogis used two languages for their *bani*, firstly the Apabhramsa and secondly the language of the common people. Gradually the language of the common people replaced the Apabhramsa and the language of the common people which was termed as *Sant-Bhasha* contained words not only from Sanskrit, Prakrit and Apabhramsa, but also

from Persian and Arabic as well, because Mohammedans had settled in India and they too listened to the religious discourses of the Yogis.

This new language *Sant-Bhasha* was becoming popular with the popularity of the saints. These saints did not remain at one place, but went from place to place to preach their creed and contact their followers. The peculiar characteristics of this language were :—

1. The religious diction derived from Sanskrit and Prakrit works.
2. The affixes and case-terminations of the language of the area in which the saint lived.
3. The analytical character of the language.
4. The mixed language because of the travels of the saints from one area to the other.
5. The influence of Persian and Arabic.

It has been pointed out above that it was Saurseni Apabhramsa, which gave birth to the Saint-language. The area in which Saurseni Apabhramsa was the literary language was the centre of Indian thought, where the saints from different parts of the country would meet for the spiritual food. The Yogis, Ramanand, Kabir, Guru Nanak and others met with *Sadhus* and *Pandits* of the area in their times and thus the Saint-language grew in strength and popularity. This area was the centre of Sanskrit scholars who gave *Tatsam* words to the popular preachers and Sanskrit, if at all was ever a spoken language of the country, it was the central part i.e. the country known as Saursen, the modern Mathura and the region round about it. *Tadbhavas* were already there, which had come in through Prakrit and Apabhramsa. Thus a diction was evolved which was without the case-terminations and conjugations of Apabhramsa. The composition of *Padas* in the saint-language continued upto the end of sixteenth

century, when the Bhakti Movement was waning and losing its impetus.

The Saint-language is closely related to Bhakti Movement. It came into existence with the origin of the Movement and continued upto the time till its after-effects were felt. It may be made clear that all the saints of the time did not use the saint-language. Only those saints used *Sant-Bhasha*, who came into contact with the saints of different sects and areas. For example, Guru Nanak and Guru Arjan wrote most of their verses in *Sant-Bhasha*, while Guru Angad, Guru Amar Das and Guru Ram Das preached only in the language of the area.

In order to explain more clearly the composition of the saint-language, we produce below one of the hymns of Guru Arjan :—

ਆਨਦ ਰੰਗ ਬਿਨੋਦ ਹਮਾਰੈ ।
 ਨਾਮੋ ਗਾਵਨੁ ਨਾਮੁ ਧਿਆਵਨੁ ਨਾਮੁ ਹਮਾਰੇ ਪ੍ਰਾਨ ਅਧਾਰੈ ।੧। ਰਹਾਉ ।
 ਨਾਮੋ ਗਿਆਨੁ ਨਾਮੁ ਇਸ਼ਨਾਨਾ ਹਰਿਨਾਮੁ ਹਮਾਰੇ ਕਾਰਜ ਸਵਾਰੈ ।
 ਹਰਿਨਾਮੋ ਜੋਭਾ ਨਾਮੁ ਬਡਾਈ ਭਉਜਲ ਬਿਖਮੁ ਨਾਮੁ ਹਰਿ ਤਾਰੈ ।੧।
 ਅਗਮ ਪਦਾਰਥ ਲਾਲ ਅਮੋਲਾ ਭਇਓ ਪਰਾਪਤਿ ਗੁਰ ਚਰਨਾਰੈ ।
 ਕਹੁ ਨਾਨਕ ਪੁਛ ਭਏ ਕ੍ਰਿਪਾਲਾ ਮਗਨ ਭਏ ਹੀਅਰੈ ਦਰਸਾਰੈ ।੨।
 (ਕਾਨੜਾ ਮਹਲਾ ੫)*

The language and the derivation of the words in the above hymn :—

*Ānad rang binod hamārai
 Nāmo gāvaṇu nāmu dhiāvanu nāmu
 hamāre prān adharai -1-pause-
 Nāmo giānu nāmu isnānā Harināmu
 hamāre kāraj savārai
 Harināmo sobhā nāmu badāi bhaujal
 bikhamu nāmu hari tārai -1-
 Agam padārath lāl amolā bheo
 prāpati gur carnārai
 Kahu Nanak Prabh bhae kirpālā
 magan bhae hīarai darsārai -2-
 (Kañṇa Mahlā 5)

1. *Tatsam Words* :—

ਰੰਗ rang, ਗਿਆਨ giān (ਗਯਾਨ gyan), ਹਰਿ hari, ਪਦਾਰਥ padarath, ਪਰਾਪਤਿ parāpati, (ਪ੍ਰਾਪਤ parāpat), ਗੁਰ gur (ਗੁਰੂ gurū), ਪ੍ਰਭ prabh, ਮਗਨ magan (ਮਗਨ magn), ।

2. *Tadbhavas* :—

ਆਨੰਦ Ānad (ਆਨੰਦ ānand, ਬਿਨੋਦ binod (ਵਿਨੋਦ vinod, ਨਾਮ nām (ਨਾਮਨ nāman, ਗਾਵਨ gāvan (ਗਾਯਨ gāyanam, ਧਿਆਵਨ dhiāvan (ਧਿਆਨ dhiān, ਪ੍ਰਾਨ prān (ਪ੍ਰਾਣ prāṇ, ਅਧਾਰੈ adhārai (ਆਧਾਰ ādhār, ਇਸਨਾਨ isnān (ਸਨਾਨ sanānam, ਕਾਰਜ kārāj (ਕਾਰਜ kārya, ਸੋਭਾ sobhā (ਸੋਭਾ śobhā, ਬਡਾਈ badāi (ਬਡ bada, ਭਉਜਲ bhaujal (ਭਵਜਲ bhavjal, ਬਿਖਮ bikham (ਵਿਖਮ vikham, ਤਾਰੈ tārāi (ਤ੍ਰੀ trī, ਅਗਮ agam (ਅਗਮ agamaya, ਅਮੋਲਾ amolā (ਅਮੁਲਜ amulya, ਭਇਉ bheo (ਭੁ bhū, ਚਰਨਾਰੈ chararai (ਚਰਣ charaṇ, ਕ੍ਰਿਪਾਲਾ kripālā (ਕ੍ਰਿਪਾਲੁ kripālū, ਹੀਅਰੈ hīarai (ਹ੍ਰਿਦਯ hridya, ਦਰਸਾਰੈ darsārai (ਦਰਸ darṣ.

3. *Persian words* :—

ਹਮਾਰੈ hamārai, ਨਾਮ nām, ਲਾਲ lāl (ਲਾਲ) ।

4. *Deṣi words* :—

ਸਵਾਰੈ savāre. ਕਹੁ kahu ।

In the above hymn of 34 words excluding the repetitions or derivations, there are eight *Tatsam* words, twenty-one *Tadbhavas*, three Persian and two Desi. Thus we see that *Sant-Bhasha*¹ mainly consisted of *Tadbhavas*. It also contained *Tatsam* words. The reason has been given above. The Persian language had also its influence on the Indian languages and dialects. The influence of Persian is

1. It may be pointed out that *Sant-Bhasha* was not one uniform language. It differed slightly from province to province and from saint to saint. The core of the saint language was the same i.e. the basic religious words were the same. Only the super-structure differed.

apparent in the fourteenth century in the verses of Namdev. There were Desi words also which were so much corrupted from Sanskrit and Prakrit words, that they lost any resemblance with their original root. The endings of the *Tadbhavas* or the formation of *Tadbhava* words depended mainly on the local conditions or the Grammar of Apabhramsa.

A closer examination of the *Tadbhavas* given above shows that Apabhramsa formations were carried forward e.g. y) j, v) b and ş) s. It has been said earlier that Western Apabhramsa or Saurseni was the origin of the Saint language. But this is an established fact that Saurseni Apabhramsa was the fount-head of Western Hindi and Eastern Panjabi. These two languages have close affinity with *Sant-Bhasha*. They differ from the Saint-language only in the case of the religious diction. By religious diction is meant the vocabulary, which was used in discourses among saints. This diction contained *Tatsams* and *Tadbhavas*, especially *Tadbhavas*, for whose formation, the common people were mainly responsible.

In fact, Saurseni Apabhramsa¹ gave birth to *Sant-Bhasha* in the first stages of its change from Apabhramsa, to Indian Vernaculars. But afterwards due to inner and outer influences, the Saint-language changed into two languages i.e. Western Hindi and Panjabi. It can be said at this stage that the Saint-language became the fount-head of Western Hindi and Eastern Panjabi. West Panjab was fast becoming the centre of the propagation of Islam, while in East Panjab, the Indian religious diction was spread profusely by the *Sadhus* of various Hindu sects. Whereas Eastern Panjabi was being enriched by the Saint-language, the Western Hindi was gradually turning towards

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1. Saurseni Apabhramsa was not merely the spoken language of the area round about Mathura, it was a sort of lingua franca for the whole of north, north western and north eastern areas of India. See the origin & development of Bengali language by S.K. Chatterji.

Sanskrit, Kanshi being the centre of Sanskrit scholars. Moreover, the birth of Urdu was giving a new diction to Western Hindi. Thus the influence of Eastern Panjabi on the poetry of Saint-poets was gaining ground.

It is often said that while preparing the *Adi Granth* Guru Arjan Panjabi-ised the verses of the saint-poets. But that is a wrong conception. The influence of Eastern Panjabi was growing because of its purity of Saint-diction. When we closely observe the verses of Kabir, it is found that he is influenced by the Panjabi idiom. In a similar manner, the other saint-poets were influenced by Panjabi idiom. The influence of Panjabi idiom and diction may be noted in the following verses of Kabir :—

ਜਲ ਤੇ ਥਲਿ ਕਰਿ ਥਲ ਤੇ ਕੁਆ ਕੁਪ ਤੇ ਮੇਰ ਕਰਾਵੈ ।

ਧਰਤੀ ਤੇ ਆਕਾਸ ਚਢਾਵੈ, ਚਢੇ ਆਕਾਸ ਗਿਰਾਵੈ ।੨।

(ਸਾਰੰਗ)

Jal te thal kari thal te kūā kūp te mer karāvai

Dhartī te ākās caḍhavaī caḍhe ākās girāvai

—2—1 (Sarang)

Though the saint-poets belonging to different areas used the religious diction of *Sant-Bhasha*, they used the case-terminations and post-positions of their localities. The post-position ਕਾ kā and the Imperfect ending ਤਾ tā were nearly used by all the saint-poets who used *Sant-Bhasha*. They are peculiarities of Western Hindi and were absorbed into saint-language at a very early stage. In Panjabi only ਦਾ dā is used in both cases. Apabhramsa was synthetical, but *Sant-Bhasha* showed signs of becoming analytical. Persian was the analytical language. With the Muslim invasion of India, Persian also began to exercise its influence on the Indian languages.

We know that Namdev used Persian and Arabic words in his verses and even wrote hymns in colloquial Persian. The same is the case regarding the Persian verses of Guru Nanak. His hymns in colloquial Persian are found in

Rag Tilang. The influence of Persian and Arabic on the individual poets was in proportion to their contacts with the Muslim population.

An example to show the influence of Persian and Arabic is given below :—

ਅਲਹ ਅਗਮ ਖੁਦਾਈ ਬੰਦੇ ।

ਛੋਡਿ ਖਿਆਲ ਦੁਨੀਆ ਕੇ ਧੰਧੇ ।

ਹੋਇ ਪੈਖਾਕ ਫਕੀਰ ਮੁਸਾਫਰ ਇਹੁ ਦਰਵੇਸ਼ੁ ਕਬੂਲੁ ਦਰਾ ॥

(ਮਾਰੂ ਮਹਲਾ ੫)

Alaha agam khudāī bande

Chodī khiāl duniā ke dhandhe

Hoi paikhāk fakīr musāfar ihu darvesu kabūlu darā

—1—(Maru M.5.)

ਅਲਹ alaha, ਖੁਦਾਈ khudāī, ਬੰਦੇ bande, ਪੈਖਾਕ paikhāk, ਦਰਵੇਸ਼ darvesh, ਦਰਾ darā, are either Persian words or derivatives from Persian words. ਖਿਆਲ khiāl, ਦੁਨੀਆ duniā, ਫਕੀਰ fakīr, ਮੁਸਾਫਰ musāfar, ਕਬੂਲੁ kabūlu are Arabic words.

A major portion of *Adi Granth* is written in *Sant-Bhasha*. But there are compositions in Western Hindi and Eastern Punjabi as well. Kabir wrote several *padas* in his mother-tongue i.e. Hindi e. g.

ਕਹਾ ਨਰ ਗਰਬਸਿ ਬੋਰੀ ਬਾਤ ।

ਮਨ ਦਸ ਨਾਜੁ ਟਕਾ ਚਾਰਿ ਗਾਂਠੀ ਐਂਡੋ ਟੇਢੇ ਜਾਤ ॥ ਰਹਾਉ ।

(ਸਾਰੰਗ)

Kahā nara garbasi thorī bāt

Man das nājū takkā cāri gāṭhī āḍau tedi jāṭ —1—Pause

(Sarang)

There is influence of Hindi on the verses of Ravidas, Surdas, Dhanna, Sen, Peepa and Bhikhan. Here is an example from Surdas :—

ਸਿਆਮ ਸੁੰਦਰ ਤਜਿ ਆਨ ਜੁ ਚਾਹਤ ਜਿਉ ਕੁਸਟੀ ਤਨਿ ਜੋਂਕ ।

ਸੁਰਦਾਸ ਮਨੁ ਪ੍ਰਭਿ ਹਥਿ ਲੀਨੋ ਦੀਨੋ ਇਹੁ ਪਰਲੋਕ ॥੨॥੧॥

(ਸਾਰੰਗ)

Siām Sundar taji ān ju cāhat jiū kustī tani jōk
 Sūrdās manu prabhi hathi līne dīno ihu parlok —2—1
 (Sarang)

The verses of Guru Tegh Bahadur are also written in Hindi. The Bards (Bhattas) also wrote in Hindi, but it was Eastern Hindi, imbued with *Sant-Bhasha* e. g.

ਸਤਿਗੁਰੂ ਸਤਿਗੁਰੂ ਸਤਿਗੁਰੂ ਗੁਬਿੰਦ ਜੀਉ ।
 ਬਲਿਹਿ ਛਲਨ ਸਬਲ ਮਲਨ ਭਗਤਿ ਛਲਨ ਕਾਨ ਕੁਆਰ ਨਿਹਕਲੰਕ ਬਜੀ
 ਡੰਕ ਚੜ੍ਹ ਦਲ ਰਵਿੰਦ ਜੀਉ ।
 ਰਾਮ ਰਵਣ ਦੁਰਤ ਦਵਣ ਸਕਲ ਭਵਣ ਕੁਸਲ ਕਰਣ ਸਰਬ ਬੂਤ
 ਆਪ ਹੀ ਦੇਵਾਧਿ ਦੇਵ ਸਹਸ ਮੁਖ ਫਨਿੰਦ ਜੀਉ ।
 ਜਰਮ ਕਰਮ ਮਛ ਕਛ ਹੁਅ ਬਰਾਹ ਜਮੁਨਾ ਕੈ ਕੂਲਿ ਖੇਲੁ
 ਖੇਲਿਉ ਜਿਨਿ ਗਿੰਦ ਜੀਉ ।
 ਨਾਮੁ ਸਾਰੁ ਹੀਏ ਧਾਰੁ ਤਜੁ ਬਿਕਾਰੁ ਮਨ ਗਯੰਦ
 ਸਤਿਗੁਰੂ ਸਤਿਗੁਰੂ ਸਤਿਗੁਰੂ ਗੁਬਿੰਦ ਜੀਉ । ੴ
 (ਸਵਈਏ ਮਹਲੇ ਚਉਬੇ ਕੇ ੪)*

This is very much akin to the language of Ramayana i.e. Avadhi—a main branch of Eastern Hindi.

There are several compositions in Eastern Panjabi¹ in *Adi Granth* e. g. the *Japji* of Guru Nanak is written in Eastern Punjabi. Guru Angad, Guru Amar Das and

*Satgurū Satgurū Satguru Gubind jiu
 Balihi chalan sabal malan Bhagti phalan
 Kān kuār nihkalank bajī dank caṛ dal ravind jiu
 Ram Ravaṇ/durat davan sakal bhavan
 kusal karan/sarab bhūt āp hi devādhi
 dev sahasa mukh phanind jiu
 Jaram karam mach kach hua barah
 Jamunā kai kūli khelu khelio jini gind jiu
 Nāmu sāru hie dhāru taju bikāru
 man gayand Satgurū Satgurū Satguru Gubind jiu —4—9
 (Swaie Mahale cauthe ke 4)

1. The language of the Panjab is known as Panjabi. The word *Panjab* occurs in the eleventh Var of Bhai Gurdas viz. ਪੰਜਾਬੈ ਗੁਰ ਦੀ ਵਡਿਆਈ Panjābai Gur di Vadiāi.

Guru Ram Das wrote only in Eastern Panjabi. Sundar wrote his *Sad* (Dirge) in Ramkali Rag in Panjabi imbued with *Sant-Bhasha*. There are several compositions of Guru Arjan in Eastern Panjabi. One of his hymns is given below :—

ਬਿਰਖੈ ਹੇਠ ਸਭਿ ਜੰਤ ਇਕਠੇ । ਇਕਿ ਤਤੇ ਇਕਿ ਬੋਲਨਿ ਮਿਠੇ ।
ਅਸਤੁ ਉਦੋਤ ਭਇਆ ਉਠਿ ਚਲੇ ਜਿਉ ਜਿਉ ਅਉਧ ਵਿਹਾਣੀਆ ।੧।
ਪਾਪ ਕਰੇਦੜ ਸਰਪਰ ਮੁਠੇ । ਅਜਰਾਈਲ ਫੜੇ ਫੜਿ ਕੁਠੇ ।
ਦੋਜਕਿ ਪਾਏ ਸਿਰਜਣਹਾਰੇ ਲੇਖਾ ਮੰਗੈ ਬਾਣੀਆ ।੨।
ਸੰਗਿ ਨ ਕੋਈ ਭਈਆ ਬੇਬਾ । ਮਾਲੁ ਜੋਬਨੁ ਧਨੁ ਛੋਡਿ ਵੰਝੇਸਾ ।
ਕਰਣ ਕਰੀਮ ਨਾ ਜਾਤੇ ਕਰਤਾ ਤਿਲ ਪੀੜੇ ਜਿਉ ਘਾਣੀਆ ।੩।
ਖੁਸਿ ਖੁਸਿ ਲੈਦਾ ਵਸਤੁ ਪਰਾਈ । ਵੇਖੋ ਸੁਣੈ ਤੇਰੈ ਨਾਲਿ ਖੁਦਾਈ ।
ਦੁਨੀਆ ਲਬਿ ਪਇਆ ਖਾਤ ਅੰਦਰ ਅਗਲੀ ਗਲ ਨ ਜਾਣੀਆ ।੪।

(ਮਾਰੂ ਮਹਲਾ ੫)*

The above example gives us an insight into the Panjabi of that age. Some words of Persian and Arabic have been used, but they are only those words which were used in every day life, e. g. ਖਾਲਕ *khālak*, ਸਬੂਰੀ *sabūrī*, ਮਉਲਾ *maulā* etc. It is pure Panjabi unaffected by the influence of *Sant-Bhasha* and Hindi. It was the spoken language of the day, while Panjabi imbued with *Sant-Bhasha* was the literary language.

*Birkhai heṭh sabhi jant ikatṭhe

iki tatte iki bolani miṭhe

astu udot bhiā uṭh cale jiu jiu audh vihaṇiā

—1—

Pap karedar sarpar muṭhe

Ajrāil pharē pharī kuṭhe

Dojaki pāc sirjaṇhare lekha mangai baṇiā

—2—

Sangi na koī bhaīā bebā

Mālu Jobanu dhanu chodi vanjhesā

Karaṇ karim nā jato kartā til pīre jiu ghaṇiā

—3—

khus khus laidā vastu parāi

vekhai sunai terai nāli khudai

Duniā labi piā khat andari agli gal nā jāniā

—4—

(Maru Mahlā 5)

Most of the pronouns, post-positions, and case-terminations of Western Apabhramsa have been carried forward to Hindi and Punjabi. ਹਉ hau, ਮੈਂ mai', ਮੋਹਿ mohi are the first person pronouns, ਤੁ tu, ਤੁਹ tuha, ਤੁਮਹਿ tumiha, the second person pronouns, ਸੇ se, ਤਾ tā, ਤਹੀ tahī, ਤੇ te, ਤਹ taha the third person pronouns; ਏਹ ehu, ਏਹਾ ehā, ਏਹੀ ehī, ਇਹ ih, ਏਸ es, ਕਿ ki, ਜੋ jo, ਜੁ ju, ਜਿ ji, ਜਾ jā, ਜਹਾ jahā, ਜਹ jaha, ਕੋ ko, ਕਵਨ kavan are common in Panjabi and Hindi; ਥੀਉ thīu, ਕੇਰਾ kērā, ਕਾ kā are the post-positions: ਮੇਰੀ merī, ਤੇਰੀ terī, ਜੇਵਡ jevad, ਕੇਵਡ kevad, ਤੇਵਡ tevad are the pronominal adjectives.

The following Pronouns, Adverbs and Prepositions have been noticed in *Sant-Bhasha*, Western Hindi and Eastern Panjabi in *Adi-Granth* :—

Pronouns: ਹਉ hau, ਮੈਂ mai', ਮੋਹਿ mohi, ਹਮਾਰਾ hamārā, ਅਸਾਡਾ asāḍā, ਤੈ tai, ਤਉ tau, ਤੁਧ tudh, ਤੂੰ tū, ਤੁਹਿ tuhi, ਤੇਰੋ tero, ਤੋਹਿ tohi, ਤਿਹਾਰਾ tihārā, ਜਿਨ jin, ਤਿਨ tin, ਜੋ jo, ਸੇ se, ਤੇ te, ਜਿਸ jis, ਤਿਸ tis, ਤਾਹਿ tāhi, ਤੈ tai, ਤਿਸੈ tissai, ਕਿਸੁ kisu, ਕਵਨ kavan, ਕੋ ko, ਕਿਨਿ kini, ਕੈ kai, ਕਾਹਿ kāhi, ਆਪੁ āpu, ਆਪੈ āpai, ਆਪਨ āpan, ਅਪਨਾ apnā.

Adverbs: ਇਵ iva, ਸਰਪਰ sarpar, ਕਤ kat, ਕਿਵ kiv, ਜਤ jata, ਜਬ jaba, ਜਿਵ jiva, ਤਹ taha, ਤਤ tata, ਨਹ naha, ਨਿਤ nita, ਬੀਚ bīca, ਉਹਾ uḥā, ਈਹਾ ihā, ਕਹਾ kahā, ਜਾ jā, ਜਹਾ jahā, ਜੇਹਾ jehā, ਤਾ tā, ਤਹਾ tahā, ਤੇਹਾ tehā, ਨੇਰਾ nerā, ਸਾਥਿ sāthi, ਕਾਹਿ/kāhi, ਕਤਹਿ katahi, ਕਦਿ kadi, ਜਦਿ jadi, ਤਦਿ tadi, ਬਹੁਰ bahura. ਕਿਉ kiu, ਕਿਤ kit, ਕਿਬਹੁ kithahu, ਆਗੈ āgai.

Prepositions: ਐਥੈ aithai, ਏਵੈ evai, ਕਿਥੈ kithai, ਜਿਥੈ jithai, ਤਿਥੈ tithai, ਪਾਸਿ pāsi, ਨਜੀਕਿ najīki, ਪਹਿ pahi, ਕਾ kā, ਕੀ kī, ਕੇ ke, ਕੇਰਾ kerā, ਦਾ dā, ਦੀ dī, ਬਿਨ bin, ਬਿਨਾ binā, ਬਾਬਹੁ bājhahu, ਬਾਬੁ bājhu, ਸਿਉ siu, ਨਾਲੇ nāle, ਸੇਤੀ setī, ਸੰਗਿ sangi, ਸਹਿਤੇ sahita, ਸਣੁ saṇu, ਮਝਾਰ majhar, ਵਿਚਿ vici,

ਅੰਤਰਿ antari, ਮਧਿ madhi, ਮਹਿ mahi, ਮਾਹੀ māhī, ਕਾਰਣੁ kārāṇu, ਕਉ kau, ਕੈ kai, ਤਈ taī, ਜੋਗੁ jogu, ਤੇ te, ਉਪਰਿ upari, ਹੇਠਿ heṭhi, ਪਰ par, ਤੈ tai, ਆਗੈ āgai, ਪਾਛੈ pāchai, ਵਿਟਹੁ vitahu, ਕਉ kau, ਓਰਿ ori, ਧਿਰਿ dhiri, ਵਲਿ vali.

“Jaitsri ki Var” of Guru Arjan presents an interesting study of languages and dialects. Each *Paurī* of this *Var* is preceded by two *Shalokas*; the *Paurī* itself is written in Eastern Panjabi, the first *Shaloka* is in Sahaskriti and the second in Lehndi e. g.

ਸਲੋਕ । ਦ੍ਰਿਸ਼ਟੰਤ ਏਕੋ ਸੁਨੀਅੰਤ ਏਕੋ ਵਰਤੰਤ ਏਕੋ ਨਰਹਰਹ ।

ਨਾਮ ਦਾਨੁ ਜਾਚੰਤਿ ਨਾਨਕ ਦਇਆਲ ਪੁਰਖ ਕ੍ਰਿਪਾ ਕਰਹ ।੧।

ਹਿਕੁ ਸੇਵੀ ਹਿਕੁ ਸੰਮਲਾ ਹਰਿ ਇਕਸੁ ਪਹਿ ਅਰਦਾਸ ।

ਨਾਮ ਵਖਰੁ ਧਨੁ ਸੰਚਿਆ ਨਾਨਕ ਸਚੀ ਰਾਸਿ ।੨।

ਪਉੜੀ । ਪ੍ਰਭ ਦਇਆਲ ਬੇਅੰਤ ਪੂਰਨ ਇਕੁ ਏਹੁ ।

ਸਭ ਕਿਛੁ ਆਪੇ ਆਪਿ ਦੂਜਾ ਕਹਾ ਕੇਹੁ ।

ਆਪਿ ਕਰਹੁ ਪ੍ਰਭ ਦਾਨੁ ਆਪੇ ਆਪਿ ਲੇਹੁ ।

ਆਵਣ ਜਾਣਾ ਹੁਕਮੁ ਸਭ ਨਿਹਚਲ ਤੁਧੁ ਬੇਹੁ ।

ਨਾਨਕ ਮੰਗੈ ਦਾਨੁ ਕਰਿ ਕਿਰਪਾ ਨਾਮੁ ਦੇਹੁ ।੨੦।*

Sahaskriti has been discussed earlier. The Eastern Panjabi in this example is imbued with *Sant-Bhasha*, which was the literary language. We have also seen the development of Eastern Panjabi. Western Panjabi or *Lehnda*¹ is con-

*Shalok—Driṣṭant eko suniant eko vartant eko narharaha
Nām dānu jācanti Nānak diāl purakha kripa karah -1
Hiku sevī hiku samlā Harī ikasu pahi ardās
Nām vakharu dhanu sancīā Nanak sacī rāsi —2—

Pauri—Prabh diāl beant pūran iku chu
Sabhu kichu āpe āpi dūjā kahā kehu
Āpi karaha Prabh dānu āpe āpi lehu
Avaṇ jāṇā hukamu sabh nihcalu tudha thehu
Nanak mangai dānu kari kripa namu dehu —20—

1. *Lehnda* should not be misunderstood to be a separate language as done by Dr. Grierson or Dr. P.D. Gune. *Lehnda* or Western Panjabi is a dialect of Panjabi and it differs from Eastern Panjabi just as Western Hindi differs from Eastern Hindi.

sidered to be a separate language, which developed from an Apabhramsa, whose name is not known.¹ But still *Vrachda* is suggested as the Apabhramsa from which Lehnda and Sindhi are derived. Lehnda and Sindhi are considered to belong to the languages of the outer group which comprises of Lehnda, Sindhi, Marathi, Bengali, Behari and the Assamese, because they show certain characteristics in common.¹

Dr. Grierson has classified the modern Indian Vernaculars into two groups viz., the outer group and the inner group, but Dr. S.K. Chatterji of Calcutta University does not accept it and his reason is simple, that the languages of the South should not be reckoned together with the Eastern languages of North India, namely, Bengali, Behari, Oriya and Assamese. Thus therefore the classification of Modern Indian Vernaculars into inner and outer groups according to Grierson is challenged by many modern philologists and that is why in our thesis we have accepted the classification of the Apabhramsa language according to Dr. Tagare and have not classified them into outer and inner groups.

Dr. P.D. Gune is of the view that whereas Sindhi is the outcome of *Vrachda* Apabhramsa, the source of *Lehnda*² is *Paiṣachi*.³ There are several dialects of *Lehnda*. Some of them are *Pothohari*, *Chibhali*, *Tinaoli*, *Ubhechi*, *Thalli* and *Khetrani*.

Throughout the *Adi Granth* it is evident that most of the Saint-poets have made use of their mother-tongue in addition to the Saint-language in their verses. But there are exceptions. It were the earlier Muslim Mystics or the Sufis who entered India with the conquerors, but who had no contacts with the religious diction of India,—

1. Linguistic Survey of India by Dr. Grierson.

2. *Ibid.*

3. An Introduction to Comparative Philology by Dr. P. D. Gune, Page 263.

they composed their poetry in Lehnda or the language of the West Punjab.

Sheikh Farid (1173-1266), who was born in West Punjab and settled in Pak Pattan in West Panjab and whose poetry has been included in *Adi Granth*, wrote his verses in Lehnda. There is no impression of the Saint-language on his verses. But, on the other hand, the Muslim religious diction comprising of Persian and Arabic, was gradually being absorbed by Lehnda.¹

The Muslim immigrants first settled in West Punjab and their divines in the course of time began their preachings in the language of the natives in order to bring them to the fold of Islam. Sheikh Farid was a great preacher of Islam in the earlier period.

Some verses of Sheikh Farid are given below :—

ਫਰੀਦਾ ਅਖੀ ਦੇਖਿ ਪਤੀਣੀਆ ਸੁਣਿ ਸੁਣਿ ਰੀਣੇ ਕੰਨ ।
ਸਾਖ ਪਕੰਦੀ ਆਈਆ ਹੋਰ ਕਰੋਂਦੀ ਵੇਨ ।੧੧।
ਫਰੀਦਾ ਬੀਉ ਪਵਾਹੀ ਦਭੁ । ਜੇ ਸਾਈ ਲੋੜਹਿ ਸਭੁ ।
ਇਕੁ ਛਿਜਹਿ ਬਿਆ ਲਤਾਤੀਅਹਿ । ਤਾਂ ਸਾਈ ਦੇ ਦਰਿ ਵਾੜੀਅਹਿ ।੧੬।
ਫਰੀਦਾ ਜੰਗਲੁ ਜੰਗਲੁ ਕਿਆ ਭਵਹਿ ਵਣਿ ਕੰਡਾ ਮੋੜੇਹਿ ।
ਵਸੀ ਰਬੁ ਹਿਆਲੀਐ ਜੰਗਲੁ ਕਿਆ ਚੂਢੇਹਿ ।੧੯।
ਫਰੀਦਾ ਇਨੀ ਨਿਕੀ ਜੰਘੀਐ ਬਲ ਭੁੰਗਰ ਭਵਿਓਮਿ ।
ਅਜੁ ਫਰੀਦੇ ਕੁਜਤਾ ਜੈ ਕੋਹਾਂ ਬੀਓਮਿ ।੨੦।*

1. It may be noted here that those Persian and Arabic words were used which had become a part of the regional language and were understood by all.

*Faridā akhi dekhi patīṇiā suṇi suṇi rīṇe kan

Sākh pakāndī āiā hor korēdi van

—11—

Faridā thīo pavāhi dabh

Je sāi lorahi sabhu

Ik chijjahi biā latāṭahi

Tā sāi dai dari varīahi

—16—

Faridā jangalu jangalu kiā bhavahi vaṇi kandā morchi

Vassi Rabu hiāllahi jangalu kiā dhūdahi

—19—

Faridā inī nikki janghiāi thal dūgar bhaviomi

Aju Faridai kūjaraṇi sai kohā thīomi

—20—lu

The word-formation in the first Shaloka :—

ਅਖੀ akhī (ਅੱਕਸ਼ੀ akkṣī, ਦੇਖਿ dekhi—A deṣi word, ਪਤੀਣੀਆ patīṇiā—A deṣi word, ਸੁਣਿ suṇi (ਸ੍ਰਵਣੰ sravaṇam, ਰੀਣੇ rīṇe (ਰਿਣ rīṇ, ਕੇਨ kan (ਕਰਣ karaṇ, ਸਾਖ sākḥ=ਸ਼ਾਖ śākh (Persian), ਪਕੰਦੀ pakandī (ਪਚ pac, ਆਈਆ āiā—A deṣi word, ਹੋਰ hor (Prakrit ਅਵਰ avar (Sanskrit ਅਪਰ apar, ਕਰੇਂਦੀ karēdi—A Lehndi formation of verb ਕਰ kar, ਵੇਨ van (ਵਰਣ varaṇ.

In the first Shaloka of Sheikh Farid given above, we find that there is no *Tatsam* word. Most of the *Tadbhavas* have very little resemblance with the original Sanskrit words. There are *Deṣi* words which are either Apabhramsa formations or derived from Apabhramsa formations. There is some influence of Persian.

“The preservation of intervocalic ਤ (t), which in other dialects became ਦ (d) and was afterwards elided, is a special characteristic of the Paisachi and it is seen also in the Lehnda, and partly in Eastern Panjabi.”¹ This characteristic can be seen in ਪਤੀਣੀਆ patīṇiā and ਲਤਾੜੀਅਹਿ latāṛīahi in the above-given Shalokas.

It will be interesting to study the following words in the above Shalokas: ਪਤੀਣੀਅਹਿ patīṇiahi, ਲਤਾੜੀਅਹਿ latāṛīahi, ਵਾੜੀਅਹਿ vāṛīahi, ਮੋੜਹਿ moṛahi, ਹਿਆਲੀਐ hiālīai, ਢੁਢੇਹਿ dhūḍhehi, ਜੰਘੀਐ janghīai, ਭਵਿਓਮਿ bhaviomi, ਥੀਓਮਿ thīomi, ਆ ā, ਅਹਿ ahi, ਹਿ hi, ਐ ai are the case suffixes. ਮਿ mi shows the Persian influence. ahi or hi seems to be the special feature of Lehnda.

ਹੈ ham, is the First Person Pronoun: ਤੂੰ tu, ਤੈ tai, ਤੁਮ tum are the Second Person Pronouns, ਸਿ mi, ਸੋ so, ਸੁ su, ਤਿਨਾਹ tināh, ਤੇ te, ਕੈ kai, ਜਿਤ jit, ਤਿਢੁ tiddū, ਇਹੁ ihu, are the

1. An Introduction to Comparative Philology by Dr. P. D. Gune Page 263.

Third Person Pronouns used. ਕੁ ਕੁ, ਕੁੰ ਕੁੰ, ਸੰਦਾ sandā, ਕੇਰੈ kerai, ਕੇ ke, ਤਾਈਂ tāi, ਸੇਤੀ setī, ਦੇ de, ਮੈ mai' ਦੀ dī are the post-positions used. ਕੇ ke seems to have infiltrated into Lehnda from the East quite early. Sī is the ending used for future e.g. ਰਖਸੀ rakhasī, ਹੋਸੀ hosī.

Lehnda has been used in the *Adi Granth* in the form of Shalokas. There are other Shalokas under the heading ਡਖਣੇ dakhṇe. ਡਖਣ dakhṇa is a Sindhi word meaning South. Punjabi ਦ da has been changed into ਡ da. The language used in ਡਖਣੇ Shalokas is the language spoken in the South of the Panjab. It is Sindhi. Some examples are given below :—

ਡਖਣੇ ਮਃਪਾ ਤੂ ਚਉ ਸਜਣ ਮੋਡਿਆ ਡੇਈ ਸਿਸੁ ਉਤਾਰਿ ।

ਨੈਣ ਮਹਿੰਜੇ ਤਰਸਦੇ ਕਦਿ ਪਸੀ ਦੀਦਾਰੁ ।੧।

ਮਃ ਪ । ਨੀਹੁ ਮਹਿੰਜਾ ਤਉ ਨਾਲਿ ਬਿਆ ਨੇਹ ਕੁੜਾਵੇ ਡੇਖੁ ।

ਕਪੜ ਭੋਗ ਡਰਾਵਣੇ ਜਿਚਰੁ ਪਿਰੀ ਨ ਡੇਖੁ ।੨।

ਮਃ ਪ । ਉਠੀ ਬਾਲੂ ਕੰਤੜੇ ਹਉ ਪਸੀ ਤਉ ਦੀਦਾਰੁ ।

ਕਾਜਲੁ ਹਾਰੁ ਤਮੋਲ ਰਸ ਬਿਨੁ ਪਸੇ ਹਭਿ ਰਸ ਛਾਰੁ ।੩।

(ਮਾਰੂ ਵਾਰ ਮਹਲਾ ੫)*

While Shalokas in Lehnda are written by Sheikh Farid, Guru Nanak and Guru Arjan, *Dakhnes* are written by Guru Arjan only.

A close study of Eastern Panjabi, Lehnda and Sindhi shows that Lehnda and Sindhi are the sister languages, which have a near relation with Eastern Panjabi. But out

*Dakhṇe M. 5—Tū cau sajjan mai'deā deī sisu utārī
Naiṇ mahinjē tarsade kadi passi dīdāru -1-

M. 5—Nihu mahinjā taū nālī biā neh kūṛave
dekhu

Kapaṛ bhog darāvaṇe jīcaru pīrī na
dekhu —2—

M. 5—Uṭhī jhalū kantarē hau passi tau dīdāru
Kajalu hāru tamola rasa binu passe habhi
ras chāru —3—

(Maru Var Mahala 5)

of Lehnda and Sindhi, Lehnda is nearer to Eastern Panjabi than Sindhi. There are some peculiarities of Sindhi noticeable in the Shalokas of *Adi Granth* :—

1. Panjabi ਦ da is change into ਢ ḍ e.g. ਢੇਖੁ dekhu
2. Panjabi ਸ sa is changed into ਹ ha e.g. ਹਭਿ habhi.
3. There is influence of Persian.

In the above Shalokas we see that ਮੈਂਡਿਆ mai'deā, ਨੇਹ neha, ਹਉ hau, ਤੂ tu, ਤਉ taū are the words common in Lehnda and Sindhi ; ਚਉ cau, ਡੇਈ deī ਪਿਆਬਿਐ, ਸਿਸੁ sisu, ਮਹਿੰਜੇ mahinje, ਪਸੀ passi, ਨੀਹੁ nihu, ਤਉ taū, ਢੇਖੁ dekhu, ਝਾਲੁ jhalu are Sindhi words, while the rest of the vocabulary is common in all the three languages. Lehnda or Lehndi is also known as Multani and bearing closeness to Eastern Panjabi, it is known as a dialect of Panjabi.

Besides Sanskrit, Eastern Apabhramsa, Western Apabhramsa, Marathi, Hindi, Panjabi, Sant-Bhasha, Lehndi, Sindhi, Persian and Arabic which are used in *Adi Granth*, there are other languages whose words and case-terminations are found e.g. ਮਨਈ manāi is a word of Purbi language, ਹੰਬੈ hambai of Marwari, ਪਿਰਾਨ pirān of Bangroo, ਓਲਗੀਆ olagīā of Dakhni and ਲਵੈ lave of Jangli. Pandit Tara Singh Narotam, the compiler of "Guru Girarath Kosh" writes in his Dictionary that the word ਥਾਕੈ thāke is a Bengali word, but seems to have gone too far because this word is a common Hindi word. In Punjabi it is used as ਥਕੈ thake. ਥਕੈ thake and ਥਾਕੈ thāke both have been derived from ਥਕਨ thakan of Prakrit. The words ਆਵਾ āvā, ਸਮਝਾਵਾ samjhāvā, ਰਹਾਵਾ rahāvā carry the suffix ਵਾ vā with them which is a characteristic of Avadhi dialect.¹

On the whole we find that there is an attempt towards a common language i.e. the Saint-language, which although had its roots in Western Apabhramsa, was highly influ-

1. Gurbani Vvakaran by Sahib Singh II edition page 247.

enced by different languages. Since, we find, many languages and dialects in *Adi Granth*, there are many case-affixes and prepositions pertaining to different languages e.g. there is ਦਾ dā of Panjabi, का kā of Hindi, ਸੇਦਾ sandā of Sindhi etc. Since the Saint-poets travelled through different parts of the land, therefore they were influenced by different languages. That is why, we find different influences working together in a *pada*.

A closer observation of the diction used in *Adi Granth* shows that most of the languages used are *deśi* or corrupt formations. The fact is that the different languages and dialects were in the making. They had not attained the literary level. They were just the spoken languages and thus there was the use of *Vibhrashta* words of the commonplace. In the first place the poets of the people used this diction and in the second place, in order to keep the balance of the measure these poets composed the words according to their needs e.g.

ਬ੍ਰਹਮ ਨਾਮ ਗੁਣ ਸਾਖ ਤਰੋਵਰ ਨਿਤੁ ਚੁਨਿ ਚੁਨਿ ਪੂਜ ਕਰੀਜੈ ।
ਆਤਮ ਦੇਉ ਦੇਉ ਹੈ ਆਤਮੁ ਰਸਿ ਲਾਗੈ ਪੂਜ ਕਰੀਜੈ ।੧।
ਬਿਬੇਕ ਬੁਧਿ ਸਭ ਜਗ ਮਹਿ ਨਿਰਮਲ ਬਿਚਰਿ ਬਰਿ ਰਸੁ ਪੀਜੈ ।
ਗੁਰ ਪਰਸਾਦਿ ਪਦਾਰਥੁ ਪਾਇਆ ਸਤਿਗੁਰ ਕਉ ਇਹੁ ਮਨੁ ਦੀਜੈ ।੨।
(ਕਲਿਆਨ ਮਹਲਾ ੪)*

In the above verses the word ਤਰੋਵਰ tarovara has been formed instead of ਤਰਵਰ tarvara and ਬਿਚਰਿ ਬਿਚਰਿ bicari bicari has been used instead of ਵਿਚਰਿ ਵਿਚਰਿ vicari vicari. ਬਿਚਰਿ ਬਿਚਰਿ bicari bicari has the Malwai accent of Punjabi, where ਬ ba is used instead of ਵ va.

*Brahma Nāma guṇa sākha tarovara nit
cuni cuni pūj karijai
Ātam deo deo hai ātamu rasi
lāgai pūj karijai
Bibel, budhi sabh jag mahi nirmal
bichari bichari rasu pījai
Gur parsādi padārthu pāiā Satigur
kau ehū manu dījai

i—1—

—2—

(Kaliān Mahala 4)

CHAPTER II

METRES USED IN ADI GRANTH

*All the compositions in **Adi Granth** are musical and metrical—Every hymn is divided into **padās** of one or more verses—**Vār** and **Paurī**—Different metres used in **Paurī**—Next in importance to **Paurī** is **Shaloka**—**Chhant**—**Swayya**—Other forms of poetry and versification used in **Adi Granth**.*

CHAPTER II

METRES USED IN ADI GRANTH

In *Adi Granth* major portion of poetry is arranged in different *Ragas* and is thus meant to be sung. Guru Nanak sang in different *Ragas* to the accompaniment of *Rabāb*, a musical instrument, which was played by his musician Mardana.

The composition which is musical is necessarily metrical and thus follows definite metrical schemes. All the poems in *Adi Granth*, smaller ones or longer ones, follow a definite metrical system. Metre or measure is the rhythmical arrangement of syllables or words in verse. A metrical composition in *Adi Granth* follows a rhyme scheme also. Sometimes two and sometimes more verses rhyme together.

The rhyme scheme in different metrical compositions forms the basis of prosody. The prosody is that part of grammar treating of the quantity of syllables, of accent and of the laws of versification or metrical composition. Each verse in Western poetry is measured by the accented and unaccented syllable, but in India the measurement of the verse is done by the quantity of long and short syllables. The long and short syllables are denoted by *S* and *I* marks respectively. The unit of the metrical quantity is known as *mātrā* or 'a syllabic instant'. An instant signifies the length of time occupied in uttering the short vowels *ṁ* (a), *ḥ* (i) and *ṡ* (u). The long vowels consist of two *mātrās*. *ṛ* (ā), *ṝ* (ī), *ṡ̄* (ū), *ṝ* (e), *ṝ* (ai), *ṝ* (o) and *ṝ* (au) are the long vowels. The *°* *anuswara* has also one instant when it comes with short vowels.

In *Adi Granth* every poem or *shabad* is divided into different parts or *padās*. Each *padā* consists of one or more verses. *Padās* of one, two, three and four verses are known as *Ik-tuke*, *Do-tuke*, *Ti-tuke* and *Chau-tuke* respectively e.g.

Ik-tuke—

ਜੀਵਨ ਦੀਸੈ ਤਿਸੁ ਸਰਪਰ ਮਰਣਾ ।
ਮੁਆ ਹੋਵੈ ਤਿਸੁ ਨਿਹਚਲੁ ਰਹਣਾ ॥੧॥

(ਆਸਾ ਮਹਲਾ ੫)

Do-tuke—

1. ਉਨਿ ਕੈ ਸੰਗਿ ਤੂ ਕਰਤੀ ਕੋਲ । ਉਨਕੈ ਸੰਗਿ ਹਮ ਤੁਮ ਸੰਗਿ ਮੋਲ ।
ਉਨ ਕੈ ਸੰਗਿ ਤੁਮ ਸਭੁ ਕੋਊ ਲੋਰੈ । ਓਸੁ ਬਿਨਾ ਕੋਊ ਮੁਖੁ ਨਹੀ ਜੋਰੈ ॥੧॥
(ਆਸਾ ਮਹਲਾ ੫)

2. ਪਾਤੀ ਤੋਰੈ ਮਾਲਿਨੀ ਪਾਤੀ ਪਾਤੀ ਜੀਉ ।
ਜਿਸ ਪਾਹਨ ਕਉ ਪਾਤੀ ਤੋਰੈ ਸੋ ਪਾਹਨ ਨਿਰਜੀਉ ।
(ਆਸਾ ਸ੍ਰੀ ਕਬੀਰ ਜੀਉ ਕੇ)

Ti-tuke—

ਕਿਸੁ ਹਉ ਜਾਰੀ ਕਿਸ ਆਰਾਧੀ ਜਾ ਸਭੁ ਕੋ ਕੀਤਾ ਹੋਸੀ ।
ਜੋ ਜੋ ਦੀਸੈ ਵਡਾ ਵਡੇਰਾ ਸੋ ਸੋ ਖਾਕੁ ਰੁਲਸੀ ।
ਨਿਰਭਉ ਨਿਰੰਕਾਰ ਭਵ ਖੰਡਨੁ ਸਭਿ ਸੁਖ ਨਵਨਿਧਿ ਦੇਸੀ ॥੧॥
(ਸੋਰਠਿ ਮਹਲਾ ੫)

ਜਿਨਿ ਹਰਿ ਧਿਆਇਆ ਸਭੁ ਕਿਛੁ ਤਿਸਕਾ ਤਿਸਕੀ ਭੂਖ ਗਵਾਈ ।
ਐਸਾ ਧਨੁ ਦੀਆ ਸੁਖ ਦਾਤੈ ਨਿਖੁਟਿ ਨ ਕਬਹੀ ਜਾਈ ।
ਅਨਦੁ ਭਇਆ ਸੁਖ ਸਹਜਿ ਸਮਾਣੇ ਸਤਿਗੁਰਿ ਮੋਲਿ ਮਿਲਾਈ ॥੨॥
(ਸੋਰਠਿ ਮਹਲਾ ੫)

Chau-tuke—

ਮਾਇ ਬਾਪ ਕੋ ਬੇਟਾ ਨੀਕਾ ਸਸੁਰੈ ਚਤੁਰੁ ਜਵਾਈ ।
ਬਾਲ ਕੰਨਿਆ ਕੋ ਬਾਪੁ ਪਿਆਰਾ ਭਾਈ ਕੋ ਅਤਿ ਭਾਈ ।
ਹੁਕਮੁ ਭਇਆ ਬਾਹਰੁ ਘਰੁ ਛੋਡਿਆ ਖਿਨ ਮਹਿ ਭਈ ਪਟਾਈ ।
ਨਾਮੁ ਦਾਨੁ ਇਸਨਾਨੁ ਨ ਮਨਮੁਖਿ ਤਿਤੁ ਤਨਿ ਧੂੜਿ ਧੁਮਾਈ ॥੧॥
(ਸੋਰਠਿ ਮਹਲਾ ੧)

Two verses of short metre, though rhyming together are considered as one verse. In the first example we see that *Ik-tukā* contains two short verses and in the first example of *Do-tuke* we see that *Do-tukā* contains four short verses. In *Adi Granth* we find *padā* of one long verse which is in fact *Ik-tukā*, but the word 'Ik-tukā' has not been used there e.g.

ਕੋਈ ਆਇ ਮਿਲਾਵੈ ਮੇਰਾ ਪ੍ਰੀਤਮੁ ਪਿਆਰਾ ਹਉ ਤਿਸੁ ਪਹਿ ਆਪੁ ਵੇਚਾਈ ।੧।

(ਰਾਗੁ ਸੁਹੀ ਅਸਟਪਦੀਆ ਮਹਲਾ ੪)

In the second example of *Do-tuke* we see a *Do-tuke* of two long verses. In the examples of *Ti-Tuke* and *Chau-tuke* given above we find that they contain three and four long verses respectively. There is no mention of *Panj-Tuke*, *Chhe-Tuke* etc. in *Adi Granth*. However examples of *Panj-Tuke* are available in *Sukhmanī* of Guru Arjan in Raga Gauri, in which every *padā* of *Ashtapadī* consists of ten short verses. There are *padās* of five, six and seven verses found in Raga Tilang.

The division of poems in *Adi Granth* is in *Padās*, *Paurīs*, *Shalokas*, *Chhands* and *Swayyās*. The hymns or *shabads* of two, three, four, five, six, eight and sixteen *padās* are known as *Dupde*, *Tipde*, *Chaupade*, *Panchpade*, *Chhipade*, *Ashtapadī* and *Solhā* respectively. *Solhā* is found in Raga Mārū only, but the others are found in various Ragas.

There are 608 *dupdes*, 73 *tipdes*, 1255 *chaupadās*, 80 *panchpadās*, 11 *chhepadās*, 331 *ashtapadīs* and 62 *solhās* in *Adi Granth*. Literally there is no difference between a *padā* and a *paurī*. *Paurī* means the rung of the ladder. In the poem each *Paurī* carries its idea further. This word is usually applied to the *padās* of longer poems and *Vārs* (heroic ballads) e.g. *Jupjī* has 38 *Paurīs* and *Anand* in Raga Ramkali 40 *Paurīs*. The *Paurīs* in a longer poem may or may not have uniformity i.e. they may differ in metre and in the number of verses e.g. in *Jupjī* 8th, 9th,

10th, 11th, 12th, 13th, 14th and 15th Paurīs have the same metre and the same number of verses. All of them contain six short verses, while Pauṛī No. 16 contains 24 short verses, Pauṛī No. 27 contains 22 long verses etc. But in other longer poems there is an attempt to keep uniformity. There is uniformity of metre and verses in *Sukhmanī*. In *Anand Paurīs* Nos. 10, 11, 24, 29, 34 and 40 have six verses each, while others have five verses each. The measure in some verses is lengthened.

In the case of *Vārs* in which Shalokas have been used the word "Pauṛī" is written before the verses of each Pauṛī. There are some longer poems also in which Shlokas have been used intermittently like the *Vārs*. In two of the poems namely *Bāvan Ākhrī* and *Thittī Gaurī* both of Guru Arjan, the word "Pauṛī" is written before the verses of each Padā. In the poem *Rāmkalī Mohlā 5 Ruttī* the word "Chhant" is used before the verses of each Padā. But in the case of *Vār*, the word "Pauṛī" carries a significance. Every *Vār* is composed of Paurīs which have the same metre and the same scheme of versification.

Vār and Pauṛī: The word "Vār" seems to have been derived from the word वरुण (Varaṇa) which means 'to praise', because *Vār* is the name given to a poem in which the praises of a hero are sung. There is a Panjabi idiom ਵਾਰ ਗਾਉਣਾ (*Vār Gāuṇā*) which also means 'to praise.' In the pre-Nanak age there were minstrels who sung the praises of heroes performing deeds of bravery in the battlefield. In *Ādi Granth* some of the *Vārs* are written on the tunes of the earlier *Vārs* e.g. *Āsā Ki Vār* is to be sung on the tune of the *Vār of Tundā Āsrājā*. Whereas the ordinary *Vār* deals with the personages in the physical battlefield, the *Vārs* in the *Ādi Granth* deal with the battlefield in the spiritual domain where virtue and vice or good and bad are at war with each other. The secular *Vār* contains praises of human beings, but the religious

Vār of *Ādi Granth* contains praises of God, Satguru and the pious.

There are twenty-two Vārs in *Ādi Granth* :

1. Vār Srī Raga of the fourth Guru
2. Vār Mājh of the first Guru
3. Vār Gauṛī of the fourth Guru.
4. Vār Gaurī of the fifth Guru.
5. Vār Āsā of the first Guru.
6. Vār Gujṛī of the third Guru.
7. Vār Gujṛī of the fifth Guru.
8. Vār Bihāgrā of the fourth Guru.
9. Vār Vadhans of the fourth Guru.
10. Vār Sorath of the fourth Guru.
11. Vār Jaitṛī of the fifth Guru.
12. Vār Sūhī of the third Guru.
13. Vār Bilāwal of the fourth Guru
14. Vār Rāmkalī of the third Guru
15. Vār Rāmkalī of the fifth Guru
16. Vār Rāmkalī of Satta and Balwand
17. Vār Mārū of the third Guru
18. Vār Mārū of the fifth Guru
19. Vār Basant of the fifth Guru
20. Vār Sārang of the fourth Guru
21. Vār Malār of the first Guru and
22. Vār Kanṇa of the fourth Guru

As has been pointed out above, a Vār is composed of Pauṛīs, but Guru Arjan while preparing *Ādi Granth* added a Shaloka or Shalokas before each Pauṛī in order to clarify the idea contained in the Pauṛī. *Rāmkalī ki Vār of Satta and Balwand* and *Basant ki Vār* are the only two Vārs to which the Shalokas have not been attached. The Pauṛīs of the Vār are by the same poet but it is not necessary about the Shalokas. The name of the poet is thus mentioned before each Shaloka. But in case the Shalokas are by the same poet, it is mentioned in the beginning of the Vār and thus the designation of the poet is not given with the

Shalokas. There are only two instances where Guru Arjan has added a Pauṛī of his own in a Vār written by his predecessors viz. :—

1. The 27th Pauṛī of Malār ki Vār by the first Guru and
2. The 35th Pauṛī of Sārang ki Vār by the fourth Guru.

Pauṛī is also called *Nishānī Chhand*,¹ but that does not seem to be correct. It is not a particular stanza-form. It is instead a Padā of a poem especially Vār in which several verse-forms and stanza-forms are used. The syllabic instants used in the verses of the Pauṛīs of the Vārs of *Adi Granth* are given below with a mention of the number of verses contained in a Pauṛī.

- (1)—In Vār Sri Raga of the fourth Guru, the instants used in the verses of the Pauṛīs are 11, 9 ; 14, 10 ; 15, 10 ; 14, 9 ; 15, 14 ; 15, 15 ; 13, 9 ; 13, 11 ; 16, 10 ; 16, 14 ; 16, 15 ; 16, 16 ; 13, 10 ; 18, 18 ; 16, 18 ; 15, 11 ; 11, 11 and 14, 11. There are 21 Pauṛīs in all and each Pauṛī consists of five verses.
- (2)—In Vār Mājh of the first Guru, the instants used in the verses of the Pauṛīs are 14, 10 ; 13, 11 ; 13, 14 ; 11, 9 ; 13, 10 ; 13, 13 ; 11, 10 ; 12, 9 ; and 13, 12. There are 27 Pauṛīs in all and each Pauṛī consists of eight verses.
- (3)—In Vār Gauṛī of the fourth Guru the instants used are 14, 10 ; 15, 11 ; 14, 11 ; 15, 10 ; 13, 10 ; 13, 13 ; 15, 15 ; 15, 14 ; 13, 11 ; 16, 15 ; 11, 13 and 14, 9. There are some cases of *Bikham Dandak* in which the instants of each verse in a Pauṛī differ. There are 33 Pauṛīs in all and most of the Pauṛīs consist of five verses. The eleventh Pauṛī contains an additional half a verse at the end, the twelfth contains ten

1. Gur Shabad Ratnakar Mahan Kosh by Bhai Kahn Singh of Nabha.

verses ; in 17th Pauri fifth verse is half a verse ; the 31st Pauri contains ten verses and the 32nd eight verses.

- (4)—In Gauṛī ki Vār of the fifth Guru the instants used are 13, 9 ; 13, 10 and 13, 11. These are 21 Pauris in all and each Pauri consists of five verses.
- (5)—In Āsā ki Vār of the first Guru the instants used are 14, 13 ; 13, 13 ; 14, 15 ; 16, 15 ; 14, 16 ; 13, 14 ; 13, 15 ; 15, 15 and 13, 16. There are 24 Pauris in all and each Pauri consists of five verses except the 22nd Pauri which contains six verses. Out of the Pauris which contain five verses each the 20th and 23rd contain full five verses while the rest have four full verses and the fifth half a verse except the 18th Pauri which contains first and fourth verses as full verses and the other three as half verses. The half verse is equal to the second part of a full verse.
- (6)—In Gūjṛī ki Vār of third Guru the instants are 13, 13 ; 13, 10 ; 11, 9 ; 12, 11. There are twenty-two Pauris in all and each Pauri consists of five verses.
- (7)—In Gūjṛī ki Vār of the fifth Guru the instants are 11, 9 ; 11, 10 ; 11, 11 ; 13, 11 and 15, 9. There are 21 Pauris in all and each Pauri contains eight verses except the 20th which contains five.
- (8)—In Bihāgṛa ki Vār of the fourth Guru the instants are 13, 11 ; 13, 9 ; 18, 14 ; 16, 12 ; 16, 14 ; 16, 16 ; 16, 11 and 13, 10. There are several cases of *Bikham Dandak* in which the instants in the verses of the same Pauri differ. There are 21 Pauris in all and each Pauri consists of five verses except the 18th Pauri which contains six.
- (9)—In Vadhans ki Vār of the fourth Guru the instants used are 16, 10 ; 15, 14 ; 15, 16 ; 13, 11 ; 16, 12 ; 13, 16 ; 15, 17 ; 15, 11 ; 13, 10 ; 14, 10 ; 9, 10 and 11, 9. There are

several cases of *Bikham Dandak*. There are 21 Paurīs in all. Each Paurī contains five verses.

- (10)—In Sorath ki Vār of the fourth Guru the instants used are 13, 9; 13, 11; 16, 12; 13, 12; 11, 11; 14, 11; 13, 10; 12, 9; 11, 10; 14, 9; 16, 10; 13, 16; 16, 14; 18, 16; 16, 16; 15, 10; 14, 10 and 11, 9. There are several cases of *Bikham Dandak*. There are 29 Paurīs in all and each Paurī consists of five verses.
- (11)—In Jaitsrī ki Vār of the fifth Guru the instants used are 13, 9; 14, 9; 13, 10; 11, 9; 11, 10 and 11, 11. There are 20 Paurīs in all and each Paurī consists of five verses.
- (12)—In Suhī ki Vār of the third Guru the instants used are 14, 10; 14, 9; 13, 11; 13, 9; 11, 9 and 13, 10. There are 20 Paurīs in all and each Paurī consists of five verses.
- (13)—In Bilāwal ki Vār of the fourth Guru the instants used are* 16, 11; 14, 9; 14, 12; 11, 10; and 14, 10. There are several cases of *Bikham Dandak*. There are 13 Paurīs in all. Each Paurī consists of five verses except the tenth Paurī which contains six verses.
- (14)—In Rāmkalī ki Vār of the third Guru the instants used are 13, 10; 14, 10; 13, 11; 13, 12; 13, 10 and 11, 9. There are 21 Paurīs in all. Each Paurī consists of five verses. There is one speciality about the Paurī of this Vār. The first four verses of a Paurī have the same rhyme, but the fifth verse of all the Paurīs has the same rhyme.
- (15)—In Rāmkalī ki Vār of the fifth Guru the instants used are 11, 9; 11, 10 and 13, 10. There are 22 Paurīs in all. Each Paurī consists of eight verses.
- (16)—In Rāmkalī ki Vār of Satta and Balwand the instants used are 13, 9; 13, 14; 13, 15 and 13, 16. There are

*These instants are wrongly given as 15, 11 instead of 16, 11 in Gur Chhand Diwakar by Kahn Singh of Nabha.

eight Pauṛīs in all. There are seven verses in first Pauṛī, 13 in second, 12 in third, 9 in fourth, 9 in fifth, 20 in sixth, 9 in seventh and 9 in 8th. In first, second, fourth and seventh Pauṛīs the final verse is half the verse.

(17)—In Mārū ki Vār of the third Guru the instants used are 13, 9; 13, 10; 11, 9 and 14, 10. There are 22 Pauṛīs in all. Each Pauṛī consists of five verses except the last one which contains six.

(18)—In Mārū ki Vār of the fifth Guru the instants used are 11, 9; 14, 10; 13, 9; 13, 10; 14, 12 and 13, 12. There are 23 Pauṛīs in all and each Pauṛī consists of eight verses.

(19)—In Basant ki Vār of the fifth Guru the instants used are 13, 10.¹ There are three Pauṛīs in all. Each Pauṛī contains five verses.

(20)—In Sārang ki Vār of the fourth Guru the instants used are 13, 10; 13, 11; 14, 10; 11, 9; 11, 10 and 13, 9. There are 36 Pauṛīs in all and each Pauṛī consists of five verses.

(21)—In Malār ki Vār of the first Guru the instants used are 11, 9; 13, 9; 13, 10; 13, 11; 16, 12; 11, 10 and 13, 15. There are 28 Pauṛīs in all and each Pauṛī consists of eight verses.

(22)—In Kanṛa ki Vār of the fourth Guru the instants used are 15, 16; 16, 15; 15, 15; 16, 14; 15, 10; 16, 13; 13, 10 and 14, 10. There are 15 Pauṛīs in all and each Pauṛī consists of five verses. The special feature of the Pauṛī in this Vār is the lengthening of the final verse in the 1st, 2nd, 4th, 5th, 6th, 7th, 8th, 9th, 11th and 12th Pauṛīs by repeating the final words of the first part of the verse.

1. Bhai Kahn Singh of Nabha gives it as 13, 11 in his Gur Chhand Diwakar.

A close examination of Pauṛī in the above Vārs shows that :

- (1)—The Pauṛī is written in several metres, the important of them being
 - (a) 11, 9; 11, 10.
 - (b) 13, 9; 13, 10; 13, 11; 13, 15; 13, 16.
 - (c) 14, 9; 14, 10.
 - (d) 15, 14; 15, 15.
 - (e) 16, 12; 16, 14.

The bards of Pre-Nanak age mostly used the metre 13, 10 in their Vārs. Bhai Gurdas used 13, 16 ; 13, 10 and 11, 9 in his Vārs. He must have been influenced by the Pauṛī-forms of *Adi Granth*.

- (2)—That mostly a Pauṛī was composed of five and eight verses. Bhai Gurdas does not follow this limit. His verses in a Pauṛī range from six to ten. The 11th Vār of Bhai Gurdas contains the Pauṛīs of eight verses each.
- (3)—That in Pauṛīs of five verses, all the verses rhyme together but in the Pauṛīs of eight verses there are generally four couplets of different rhymes with some exceptions wherein all the verses have the same rhyme.
- (4)—There are a few instances of Pauṛī wherein the words at the end of the first part of the verses rhyme together e.g.

ਪੜਿਆ ਲੇਖੇਦਾਰੁ ਲੇਖਾ ਮੰਗੀਐ ।
 ਵਿਣੁ ਨਾਵੈ ਕੁੜਿਆਰੁ ਅਉਖਾ ਤੰਗੀਐ ।
 ਅਉਘਟ ਰੁਧੇ ਰਾਹ ਗਲੀਆਂ ਰੋਕੀਆਂ ।
 ਸਚਾ ਵੇਪਰਵਾਹੁ ਸਬਦਿ ਸੰਤੋਖੀਆਂ ।
 ਗਹਿਰ ਗੰਭੀਰ ਅਥਾਹੁ ਹਾਥ ਨ ਲਭਈ ।
 ਮੁਹੇ ਮੁਹਿ ਚੋਟਾ ਖਾਹੁ ਵਿਣੁ ਗੁਰ ਕੋਇ ਨ ਛੁਟਸੀ ।

(ਵਾਰ ਮਲਾਰ ਮਃ ੧)

- (5)—The limit of Pauṛīs in a Vār is not fixed. It ranges from three to thirty-six.
- (6)—In some of the Vārs there are several cases of *Bikham Dandak*. In such cases the measure of all the verses in a Pauṛī is different.

Next to Pauṛī, we have the Shaloka in *Adi Granth*. From the very beginning upto the end of *Adi Granth*, we find Shalokas attached to the padās of the longer poems or the Pauṛīs or grouped together, e.g., in *Jupjī*, the very first poem, we have a Shaloka in the beginning as a prologue and another at the end as an epilogue. In *Sukhmanī*, there is a Shaloka before every *ashtapadī*. In Vārs each Pauṛī is preceded by one to three Shalokas for example in *Jaisrī ki Vār* there are two Shalokas before a Pauṛī and in *Mārū ki Vār* there are three Shalokas before a Pauṛī. There are Shalokas of Kabir, Farid and Guru Tegh Bahadur in the last pages of *Adi Granth*.

All the Gurus whose *bani* is included in *Adi Granth* wrote Shalokas. Guru Arjan who prepared the sacred anthology of *Adi Granth* interspersed his own and his predecessor's Shalokas in the Vārs of *Adi Granth*. The remaining Shalokas were given at the end as the surplus Shalokas which could not be used in Vārs. They are entitled as "Shalok Varā te Vadhik". The Shalokas of the ninth Guru were included in *Adi Granth* by the tenth Guru.

There are cases of repetition of Shalokas in *Adi Granth* e.g., the Shaloka in the beginning of *Jupjī* is the same Shaloka which preceded the 17th *ashtapadī* of *Sukhmanī*. The Shaloka at the end of *Jupjī* is again given as the Shaloka of Guru Angad Deva, the second Guru, in Vār Majh of the first Guru. The first Shaloka of ਝੜਏ (phunhe) is the same Shaloka which precedes the 55th Pauṛī of *Bāwan Akhrī* of Guru Arjan in Raga Gaurī.

Shaloka like Pauṛī is not a stanza-form. It is the name of a smaller poem complete in itself. Its significance lies in its brevity of thought. It is mostly subjective. The poet describes his own experiences as we see in the Shalokas of Kabir and Farid.

Shaloka is found under several heads in *Adi Granth* e.g., Shaloka, Dakhṇe, Shalok Sahaskriti, Gathha, Phunhe and Chaubole. One example from each is given below ;

- (1) ਖੰਡ ਵਿਕਾਂਦੜੇ ਜੋ ਲਹਾਂ ਘਿੰਨਾ ਸਾਵੀ ਤੇਲਿ ।
ਤੰ-ਨਿ ਜੜਾਂਈ ਆਪਣੈ ਲਹਾਂ ਸੁ ਸਜਣੁ ਟੋਲਿ ।
(ਸ਼ਲੋਕ ਵਾਰਾਂ ਤੇ ਵਧੀਕ ਮਃ ੫)
- (2) ਜਿਨਾ ਪਿਛੈ ਹਉ ਗਈ ਜੋ ਮੈ ਪਿਛੈ ਭੀ ਰਵਿਆਸੁ ।
ਜਿਨਾ ਕੀ ਮੈ ਆਸੜੀ ਤਿਨਾ ਮਹਿਜੀ ਆਸ ।
(ਡਖਣੇ ਮਃ ੫)
- (3) ਬਹੁ ਜਤਨ ਕਰਤਾ ਬਲਵੰਤਕਾਰੀ ਸੇਵੰਤ ਸੂਰਾ ਚਤੁਰ ਦਿਸਹ ।
ਬਿਖਮ ਬਾਨ ਬਸੰਤ ਉਚਹ ਨਰ ਸਿਮਰੰਤ ਮਰਣੰ ਕਦਾਂਚਹ ।
ਹੋਵੰਤਿ ਆਗਿਆ ਭਗਵਾਨ ਪੁਰਖਹ ਨਾਨਕ ਕੀਟੀ ਸਾਸ ਅਕਰਖਤੇ ।੨।
(ਸ਼ਲੋਕ ਸਹਸਕ੍ਰਿਤੀ)
- (4) ਪਰਮਾਣੇ ਪਰਜੰਤ ਆਕਾਸਹ ਦੀਪ ਲੋਅ ਸਿਖੰਡਣਹ ।
ਗਛਣ ਨੈਣ ਭਾਰੇਣ ਨਾਨਕ ਬਿਨਾ ਸਾਧੂ ਨ ਸਿਧਤੇ ।੨।
(ਗਾਥਾ)
- (5) ਸਖੀ ਕਾਜਲ ਹਾਰ ਤੰਬੋਲ ਸਭੈ ਕਿਛੁ ਸਾਜਿਆ ।
ਸੋਲਹ ਕੀਏ ਸੀਗਾਰ ਕਿ ਅੰਜਨੁ ਪਾਜਿਆ ।
ਜੋ ਘਰਿ/ਆਵੈ ਕੰਤੁ ਤ ਸਭੁ ਕਿਛੁ ਪਾਈਐ ।
ਹਰਿਹਾਰ ਕੰਤੋ ਬਾਬੁ ਸੀਗਾਰੁ ਸਭੁ ਬਿਰਥਾ ਜਾਈਐ ।੪।
(ਫੁਨਹੇ)
- (6) ਮੂਸਨ ਮਰਮੁ ਨ ਜਾਨਈ ਮਰਤ ਹਿਰਤ ਸੰਸਾਰ ।
ਪ੍ਰੇਮ ਪਿਰੰਮ ਨ ਬੇਧਿਓ ਉਰਝਿਓ ਮਿਥ ਬਿਉਹਾਰ ।੬।
(ਚਉਬੋਲੇ)

From the above examples we see that the Shaloka is mostly written in the form of couplets. The Shalokas of

Kabir and Guru Teg Bahadur are couplets. The Shalokas of Farid are also mostly couplets. *Dakhne* and *Chaubole* are also couplets. Gathha Shalokas are also couplets if we take into consideration the fact that two short verses are equal to one verse.

But when we study the Shalokas interspersed in Vārs and the Sahaskriti Shalokas, we find that it is not necessary that Shaloka may be in the form of a couplet. A Shaloka consists of two to 26 verses. The instant used in *Adi Granth* in verses of Shalokas are 7, 8; 8, 7; 8, 8; 19, 9; 10, 10; 11, 9; 11, 10; 11, 12; 11, 13; 12, 10; 12, 12; 12, 13; 12, 15; 13, 10; 13, 11; 13, 12; 13, 13; 13, 14, 13, 15; 13, 16; 14, 9; 14, 11; 14, 12; 14, 13; 14, 14; 14, 16; 15, 10; 15, 11; 15, 13; 15, 15; 15, 16; 15, 18; 16, 12; 16, 13; 16, 14 end 16, 15. Many Shalokas are loose and lengthened. The Shaloka containing 26 verses precedes the 25th Pauri of *Malar ki Vār* of the first Guru.

The popular metre of Shaloka contains 13, 11 instants. In prosody it is known as *Dohirā* or *Dohā*. When the two parts of both the verses of *Dohirā* are interchanged, the couplet becomes *Sorathā*, Thus the instants of *Sorathā* are 11, 13. *Dohā* and *Sorathā* are stanzas of two verses each and are suitable for Shaloka, because the popular form of Shaloka is a couplet. In *Adi Granth* *Dohā* is mostly used and *Sorathā* rarely.

Dohira or Dohā

ਕਬੀਰ ਕੋਠੇ ਮੰਡਪ ਹੇਤੁ ਕਰਿ ਕਾਹੇ ਮਰਹੁ ਸਵਾਰਿ ।

ਕਾਰਜੁ ਸਾਢੇ ਤੀਨਿ ਹਥ ਘਨੀ ਤ ਪਉਨੇ ਚਾਰਿ । (ਸ਼ਲੋਕ ਕਬੀਰ)

Sorathā

ਕੰਧੀ ਵਹਣ ਨ ਵਾਹਿ ਤਉ ਭੀ ਲੇਖਾ ਦੇਵਣਾ ।

ਜਿਧਰਿ ਰਬ ਰਜਾਇ ਵਹਣੁ ਤਿਦਾਉ ਗੰਉ ਕਰੇ ।੮੪। (ਸ਼ਲੋਕ ਫ਼ਰੀਦ)

The *Dohās* of Kabir, Farid and Guru Tegh Bahadur are written as Shalokas. Some *Dohās* or Shalokas of Kabir are found preceding the Paurīs in Vārs.

But there are some couplets in *Adi Granth* in which there is no rhyme e.g., in Sahaskriti Shalokas and Gathha Shalokas.

ਅਜਾ ਭੋਗੰਤ ਕੰਦ ਮੂਲੰ ਬਸੰਤੋ ਸਮੀਪਿ ਕੋਹਰਹ ।

ਤੜੁ ਗਤੇ ਸੰਸਾਰਹ ਨਾਨਕ ਸੋਗ ਹਰਖੰ ਬਿਆਪਤੋ ।੪੧।

(ਸ਼ਲੋਕ ਸਹਸਕ੍ਰਿਤੀ)

In *Phunhe* we have stanzas of four verses with 11, 10 instants. This stanza-form is known as Aril in prosody e.g.

ਉਪਰਿ ਬਨੈ ਅਕਾਸੁ ਤਲੈ ਧਰ ਸੋਹਤੀ ।

ਦਹਦਿਸ ਚਮਕੈ ਬੀਜੁਲਿ ਮੁਖ ਕਉ ਜੋਹਤੀ ।

ਖੋਜਤ ਫਿਰਉ ਬਿਦੇਸਿ ਪੀਉ ਕਤ ਪਾਈਐ ।

ਹਰਿਹਾ ਜੇ ਮਸਤਕਿ ਹੋਵੈ ਭਾਗੁ ਤ ਦਰਸਿ ਸਮਾਈਐ ।੯।

(ਫੁਨਹੇ ੪: ੫)

Phunhe means the repetition. In *Phunhay* Shalokos ਹਰਿਹਾ (Harihā) word is repeated in the fourth verse of each stanza.

Chaubole is the name of a popular song, but in *Adi Granth* it does not signify a song. It means the utterances of four persons. Four persons in this connection are Samman, Moosan, Jamāl and Patang. The word *Chaubole* carries the sense of a stanza of four verses, but in *Adi Granth* a *Chaubolā* contains two verses.

Sahaskriti Shalokas are the Shalokas written in "Imitation Sanskrit". Gathha Shalokas are also written in the same language. Whereas *Gathha* is the name of a language, it is also the name of a stanza-form in Prakrit and Sanskrit literatures.¹ *Gathha* or *arya* is a stanza of two verses. The first verse contains 30 and the second 27 syllabic instants.² Gathha Shalokas in *Adi Granth* do not fulfil the old definition of Gathha stanza. They are the later variations of Gathha which came into being in Apabhramsa period.

1. Hindi ke Vikash mai' Apabhramsa ka Yog by Namvar Singh page 12.

2. Grammar of the Hindi Language by S. H. Kellog.

ਡਖਣੇ (*Dakhne*) is a Sindhi word for ਦਖਣ (*Dakhan*) which means 'South'. The language of the southern areas of the Punjab i.e. Sindhi is known as ਦਖਣੀ (*Dakhni*) and the Shalokas written in that language are known as ਡਖਣੇ (*Dakhne*).

Next in importance to the Shaloka in *Adi Granth* is Chhant. The word ਛੰਤ (*Chhant*) is derived from ਛੰਦ (*Chhand*) which was a popular folk metre. In Panjabi it means 'praise'. The word *Chhand* is a derivation from ਛੰਦਸ (*Chhandas*) of Sanskrit which means a metre and also the sacred text of the Vedic hymns. Thus in *Adi Granth* the word *Chhant* came to signify the metre in which the sacred hymns were written and which carried the praises of the Lord'. At one place in *Adi Granth* there is an addition of word ਮੰਗਲ (*Nangal*) with *Chhant* which also means 'praise'.

In *Adi Granth*, *Chhant* may be of one or more padās or stanzas. Mostly a *Chhant* is of four padās. A padā of a *Chhant* contains four to six verses e.g.

ਜਿਨਿ ਕੀਆ ਤਿਨਿ ਦੇਖਿਆ ਜਗੁ ਧੰਧੜੈ ਲਾਇਆ ।
 ਦਾਨਿ ਤੇਰੈ ਘਟਿ ਚਾਨਣਾ ਤਨਿ ਚੰਦੁ ਦੀਪਾਇਆ ।
 ਚੰਦੋ ਦੀਪਾਇਆ ਦਾਨਿ ਹਰਿ ਕੈ ਦੁਖੁ ਅੰਧੇਰਾ ਉਠਿ ਗਇਆ ।
 ਗੁਣ ਜੰਝ ਲਾੜੇ ਨਾਲਿ ਸੋਹੈ ਪਰਖਿ ਮੋਹਣੀਐ ਲਇਆ ।
 ਵੀਵਾਹੁ ਹੋਆ ਸੋਭ ਸੋਤੀ ਪੰਚ ਸਬਦੀ ਆਇਆ ।
 ਜਿਨਿ ਕੀਆ ਤਿਨਿ ਦੇਖਿਆ ਜਗੁ ਧੰਧੜੈ ਲਾਇਆ ।

(ਰਾਗੁ ਸੂਹੀ ਛੰਤ ਮਹਲਾ ੧)

ਮੇਰਾ ਹਰਿ ਪ੍ਰਭੁ ਸੇਜੈ ਆਇਆ ਮਨੁ ਸੁਖਿ ਸਮਾਣਾ ਰਾਮ ।
 ਗੁਰਿ ਤੁਠੈ ਹਰਿ ਪ੍ਰਭੁ ਪਾਇਆ ਰੰਗਿ ਰਲੀਆਂ ਮਾਣਾ ਰਾਮ ।
 ਵਡਭਾਗੀਆ ਸੋਹਾਗਣੀ ਹਰਿ ਮਸਤਕਿ ਮਾਣਾ ਰਾਮ ।
 ਹਰਿ ਪ੍ਰਭੁ ਹਰਿ ਸੋਹਾਗੁ ਹੈ ਨਾਨਕ ਮਨਿ ਭਾਣਾ ਰਾਮ ।

(ਛੰਤ ਬਿਲਾਵਲੁ ਮਹਲਾ ੳ ਮੰਗਲ)

ਮਰੇ ਮਨਿ ਬੈਰਾਗੁ ਭਇਆ ਜੀਉ ਕਿਉ ਦੇਖਾ ਪ੍ਰਭ ਦਾਤੇ ।
 ਮੇਰੇ ਮੀਤ ਸਖਾ ਹਰਿ ਜੀਉ ਗੁਰ ਪੁਰਖ ਬਿਧਾਤੇ ।
 ਪੁਰਖੋ ਬਿਧਾਤਾ ਏਕੁ ਸ੍ਰੀਧਰੁ ਕਿਉ ਮਿਲਹੁ ਤੁਝੈ ਉਡੀਕੀਆ ।
 ਕਰਹਿ ਸੇਵਾ ਸੀਸੁ ਚਰਣੀ ਮਨਿ ਆਸ ਦਰਸ ਨਿਮਾਣੀਆ ।
 ਸਾਸਿ ਸਾਸਿ ਨ ਘੜੀ ਵਿਸਰੈ ਪਲ ਮੂਰਤੁ ਦਿਨੁ ਰਾਤੇ ।
 ਨਾਨਕ ਸਾਰਿੰਗ ਜਿਉ ਪਿਆਸੇ ਕਿਉ ਮਿਲੀਐ ਪ੍ਰਭ ਦਾਤੇ ।
 (ਰਾਗੁ ਗਉੜੀ ਛੰਤ ਮਹਲਾ ੫)

In *Adi Granth* the majority of *Chhant padās* contain six verses. The stanza form used is that of *Kundalyā*. A *Kundalyā* contains six verses with the first two of 13,11 instants and the remaining four of 11,13 instants. The second part of the second verse becomes the first part of the third verse and the first part of the first verse becomes the second part of the sixth verse. But a close examination of the *Chhant padās* in *Adi Granth* which contain six verses shows that the syllabic instants of *Kundalyā* have not been adopted at all. The verses have been lengthened by the addition of surplus words such as ਮੇਰੀ ਜਿੰਦੜੀਏ, ਰਾਮ ਰਾਜੇ, ਰਾਮ, ਜੀਉ. Their repetition and the repetition of other words creates melody. Rhyming Words have been used within the third and fourth verses e.g.

ਸਾਜਨੜਾ ਮੇਰਾ ਸਾਜਨੜਾ ਨਿਕਟਿ ਖਲੋਇਅੜਾ ਮੇਰਾ ਸਾਜਨੜਾ ।
 ਜਾਨੀਅੜਾ ਹਰਿ ਜਾਨੀਅੜਾ ਨੈਣ ਅਲੋਇਅੜਾ ਹਰਿ ਜਾਨੀਅੜਾ ।
 ਨੈਣ ਅਲੋਇਆ ਘਟਿ ਘਟਿ ਸੋਇਆ ਅਤਿ ਅੰਮ੍ਰਿਤ ਪ੍ਰਿਅ ਗੂੜਾ ।
 ਨਾਲਿ ਹੋਵੰਦਾ ਲਹਿ ਨ ਸਕੰਦਾ ਸੁਆਉ ਨ ਜਾਣੈ ਮੂੜਾ ।
 ਮਾਇਆ ਮਦਿ ਮਾਤਾ ਹੋਛੀ ਬਾਤਾ ਮਿਲਣੁ ਨ ਜਾਈ ਭਰਮ ਧੜਾ ।
 ਕਹੁ ਨਾਨਕ ਗੁਰ ਬਿਨੁ ਨਾਹੀ ਸੂਝੈ ਹਰਿ ਸਾਜਨੁ ਸਭ ਕੈ ਨਿਕਟਿ ਖੜਾ ।
 (ਰਾਮਕਲੀ ਮਹਲਾ ੫ ਛੰਤ)

In most of the *padās*, the second part of the second verse is repeated in the first part of the third verse and this specially gives the stanza form the form of *Kundalyā* e.g.

ਤੂ ਠਾਕੁਰੋ ਬੈਰਾਗਰੋ ਮੈ ਜੇਹੀ ਘਣ ਵੇਰੀ ਰਾਮ ।
 ਤੂ ਸਾਗਰੋ ਰਤਨਾਗਰੋ ਹਉ ਸਾਰ ਨ ਜਾਣਾ ਤੇਰੀ ਰਾਮ ।

ਸਾਰ ਨ ਜਾਣਾ ਤੂ ਵਡਦਾਣਾ ਕਰਿ ਮਿਹਰੰਮਤਿ ਸਾਂਈ ।
 ਕਿਰਪਾ ਕੀਜੈ ਸਾ ਮਤਿ ਦੀਜੈ ਆਠ ਪਹਰ ਤੁਧੁ ਧਿਆਈ ।
 ਗਰਬੁ ਨ ਕੀਜੈ ਰੇਣੁ ਹੋਵੀਜੈ ਤਾ ਗਤਿ ਜੀਅਰੇ ਤੇਰੀ ।
 ਸਭ ਉਪਰਿ ਨਾਨਕ ਕਾ ਠਾਕੁਰੁ ਮੈ ਜੇਹੀ ਘਣ ਚੇਰੀ ਰਾਮ ।

(ਰਾਗੁ ਸੂਹੀ ਛੰਤ ਮਹਲਾ ੫)

There are some cases in which the first short verse is repeated in the second part of the last long verse e.g.

ਸਭ ਦੇਖੀਐ ਅਨਭੈ ਕਾ ਦਾਤਾ ।
 ਘਟਿ ਘਟਿ ਪੂਰਨੁ ਹੈ ਅਲਿਪਾਤਾ ।
 ਘਟਿ ਘਟਿ ਪੂਰਨੁ ਕਰਿ ਬਿਸਥੀਰਨੁ ਜਲਤਰੰਗ ਜਿਉ ਰਚਨੁ ਕੀਆ ।
 ਹਭਿ ਰਸ ਮਾਣੇ ਛੋਗ ਘਟਾਣੇ ਆਨ ਨ ਬੀਆ ਕੋ ਬੀਆ ।
 ਹਰਿ ਰੰਗੀ ਇਕ ਰੰਗੀ ਠਾਕੁਰੁ ਸੰਤ ਸੰਗਿ ਪ੍ਰਭੁ ਜਾਤਾ ।
 ਨਾਨਕ ਵਰਸਿ ਲੀਨਾ ਜਿਉ ਜਲ ਮੀਨਾ ਸਭ ਦੇਖੀਐ ਅਨਭੈ ਕਾ ਦਾਤਾ ।

(ਸਾਰਗ ਛੰਤ ਮਹਲਾ ੫)

In this case, there are two short verses in the beginning followed by four long verses.

There are some instances of *Chhant* of four verses in which the instants mostly used are 12, 13; 12, 14; 13, 14; 14, 12; 14, 14; 14, 16 and 15, 14 with the addition of ਮੋਰੀ ਜਿੰਦੜੀਏ at the end of the first part of the verse and ਰਾਮ at the end of the second part of the verse. In some cases the words ਰਾਮ ਰਾਜੇ are added only at the end of the first verse. In such cases the verses contain 16, 10 instants. There are some padas in which the words ਮਰੇ ਪਿਆਰੇ are added at the end of the first part of the verses. The instants used in such cases are 10, 8.

In the case of padās of six verses the instants used in the first two verses are 8, 10; 10, 10; 9, 12; 12, 12; 11, 10; 11, 11; 16, 14; 10, 8, 14; 12, 10, 11; 12, 11; 16, 12; 14, 8; 14, 10; 12, 9; 10, 13; 16, 10, 10; 10, 8, 12; 18, 16; 16, 13; 12; 16, 18 and 16, 16. The instants used in the last four verses are mostly 9, 9, 12; 11, 9, 12; 16, 12; 13, 12; 12, 10, 12; 10, 8, 12; 15, 10, 16; 11, 9, 16; 13, 12, 14; 12, 9, 14; 10, 8, 14; 16, 16 and 16, 14.

There are some padās in which the second part of the first verse is repeated in the second part of the last verse e.g.

ਹਰਿ ਚਰਨ ਕਮਲ ਮਨੁ ਬੋਧਿਆ ਕਿਛੁ ਆਨ ਨ ਮੀਠਾ ਰਾਮ ਰਾਜੇ ।
 ਮਿਲਿ ਸੰਤ ਸੰਗਤਿ ਆਰਾਧਿਆ ਹਰਿ ਘਟਿ ਘਟੇ ਡੀਠਾ ਰਾਮ ਰਾਜੇ ।
 ਹਰਿ ਘਟਿ ਘਟੇ ਡੀਠਾ ਆਮ੍ਰਿਤੋ ਵੂਠਾ ਜਨਮ ਮਰਨ ਦੁਖ ਨਾਠੇ ।
 ਗੁਣ ਨਿਧਿ ਗਾਇਆ ਸਭ ਦੁਖ ਮਿਟਾਇਆ ਹਉਮੈ ਬਿਨਸੀ ਗਾਠੇ ।
 ਪ੍ਰਿਉ ਸਹਜ ਸੁਭਾਈ ਛੋਡਿ ਨ ਜਾਈ ਮਨਿ ਲਾਗਾ ਰੰਗੁ ਮਜੀਠਾ ।
 ਹਰਿ ਨਾਨਕ ਬੋਧੇ ਚਰਨ ਕਮਲ ਕਿਛੁ ਆਨ ਨ ਮੀਠਾ ।

(ਆਸਾ ਛੰਤ ਮਹਲਾ ੫)

There are some cases in which the *Chhants* are preceded by *Shalokas* like *Paurīs* e.g. in the poem entitled *ਰੁਤੀ Ruttī* in Raga Rāmkalī.

Then we come to *Swavyās*. *Swayyā* is a particular stanza form, but in *Adi Granth* we find that the bards (*Bhatts*) who composed *Swayyās* in order to recite the praises of the Gurus, used many other metres under the heading '*Swayyās*'. They composed several forms of *Swayyā* namely *Malind*, *Samān*, *Dandkalā*, *Madirā* and *Chandra-kalā*. The instants used in these *Swayyās* are 18, 14; 16, 16 and 16, 14 with different arrangements of long and short syllables at the end of the verses or within the verses. Several forms of *Chhappai* such as *Malay* (of 25 long and 102 short syllables) *Kartal* (of 28 long and 96 short syllables), *Sāras* (of 34 long and 84 short syllables), *Baran* (of 41 long and 70 short syllables) and *Rol Hansā* (of 144 matras) are also found in the *Swayyās*. Other stanza-forms found in the *Sawavyās* are *Rad* (41 matras in the first verse with 15, 11, 15 instants, second verse of 11, 15 instants and the last two verses of 13, 11 instants), *Jholnā* or *Jhoolnā* (with 21, 41, 46, 41 and 41 matras respectively in the five verses), *Soratha* (of 11, 13 instants), *Panchānan* (of 12, 12, 12, 12 instants in one verse), *Kalas* (a combination of short verses of *Chaupāī* and long verses of *Swayyā*).

and *Ghanacharī* (of 16, 16 syllables).¹ Most of the verses in the *Swayyās* are loose and lengthened. The syllabic instants mostly used in the verses of the *Swayyās* are 8, 7; 8, 8; 11, 10; 11, 13; 13, 10; 13, 11; 13, 13; 13, 16; 14, 10; 14, 12; 14, 14; 15, 10; 15, 11; 15, 13; 15, 14; 15, 15; 16, 14; 16, 16; 18, 13; 18, 14; 10, 10, 10, 11 and 12, 12, 12, 12.

The following arrangement of instants is mostly found in the verses of the *padās* of other smaller or longer poems : 8, 7; 8, 8; 11, 9; 13, 9; 13, 10; 13, 11; 14, 11; 14, 12; 16, 10; 16, 11; 16, 12; 16, 13; 16, 14; 12; 10, 10, 10, 7 (These are the instants of *Jhoolnā*) and 16, 16, 16, 13 (in the fourth part 14 and 15 instants are also used). The last arrangement of *mātrās* is used in *Mārū Solhe* and the relative stanza form is known as *Chitrakalā*.

There are a few hymns in *Adi Granth* in which the words at the end of the verses do not rhyme e.g.

ਰੂੜੈ ਮਨ ਹਰਿ ਰੰਗੋ ਲੋੜੈ ਗਾਲੀ ਹਰਿ ਨੀਹੁ ਨ ਹੋਇ ।
 ਹਉ ਢੁਢੇਦੀ ਦਰਸਨ ਕਾਜਣ ਬੀਬੀ ਬੀਬੀ ਪੇਖਾ ।
 ਗੁਰੁ ਮਿਲ ਭਰਮ ਗਵਾਇਆ ਹੋ ।
 ਇਹੁ ਬੁਧਿ ਪਾਈ ਮੈ ਸਾਧੂ ਕੰਨਹੁ,
 ਲੇਖ ਲਿਖਿਓ ਧੁਰ ਮਾਥੈ,
 ਇਹ ਬਿਧਿ ਨਾਨਕ ਹਰਿ ਨੈਣ ਅਲੋਇ । (ਟੋਡੀ ਮਃ ੫)

The instants of the short verse mentioned above are 8, 7 or 8, 8. The relative stanza form is known as *Chaupai* e.g.

ਬੰਧਨ ਬੋਦੁ ਬਾਦੁ ਅਹੰਕਾਰ ।
 ਬੰਧਨਿ ਬਿਨਸੇ ਮੋਹ ਵਿਕਾਰ ।
 ਨਾਨਕ ਰਾਮ ਨਾਮ ਸਰਣਾਈ ।
 ਸਤਿਗੁਰਿ ਰਾਖੇ ਬੰਧੁ ਨ ਪਾਈ ।

(ਆਸਾ ਮਹਲਾ ੧)

1. The examples of these stanza forms may be seen in *Gur Chhand Diwakar* by Bhai Kahn Singh of Nabha.

Though this short metre is not found in the Pauṛis of Vārs, it is present in the Pauṛis of Gauṛī Bāwan Akhrī of Guru Arjan.

Closely examining the instants given above we see that the same arrangement of mātrās or measures has been repeated in Pauṛī, Shaloka and other hymns. The stanza forms which have been mostly used are Dohā, Sorathā, Swayyā, Aṛil, Kundalyā, Chhapaī, Davayyā (of 16, 12 instants), Tātank (of 16, 14 instants), Chitrakalā, Jhoolnā and Nishānī (of 13, 10 instants). These were the popular metres. The poets did not follow the prosody strictly. They were the poets of the people who sang popular tunes (e.g. in the case of Vārs), who had no forms of versification in view while composing their hymns, who did not care for the exact quantity of mātrās or the number of verses in a stanza. They used the same measures for different kinds of poems. Whereas they followed the folk-tunes, they also followed the same kind of poetic composition for their religious verses as was being used by the secular poets e.g. Patti, Bara Maha, Var Sat, ਰੁਤੀ (Rutti'), ਥਿਤੀ (Thitti'), Bāwan Akhrī, Pahire, ਅਲਾਹੁਣੀ Allahunī, ਘੋਰੀਆ (Ghoriā) and Vār.

The word *Patti* literally means a small and flat piece of wood used by children for writing the alphabet. Thus it suggests the alphabet. This name has been given to a poem in which each letter of the alphabet is represented by a stanza. The letter comes in the beginning of the stanza and is mostly followed by a word beginning with the same letter. Guru Nanak wrote Patti in Raga Āsā which is composed on the letters of Gurmukhi alphabet. The Patti of Guru Amar Das in the same raga is based on another alphabet of the day. The Patti of Guru Nanak contains 35 padas, while that of Guru Amar Das 18 padas. In the later Patti even one verse contains two or more letters. The order of the letters in these *Pattis* is as follows :

Patti of Guru Nanak : ਜ, ਏ, ਓ, ਙ, ਕ, ਖ, ਗ, ਘ, ਚ, ਛ, ਜ, ਝ, ਟ, ਠ, ਡ, ਢ, ਣ, ਤ, ਥ, ਦ, ਪ, ਨ, ਘ, ਫ, ਬ, ਭ, ਮ, ਯ, ਰ, ਲ, ਵ, ਙ, ਹ, ਅ

Patti of Guru Amar Das : ਅ, ਏ, ਓ, ਅੰ, ਅਙ, ਕ, ਖ, ਗ, ਘ, ਙ, ਚ, ਛ, ਲੀ, ਲਿ, ਲੀ, ਛ, ਬ, ਜ, ਸ, ਮ, ਕ, ਤ, ਥ, ਘ, ਪ, ਭ, ਵ, ਝ, ਪ, ਗ, ਹ, ਅ ।

There are two similar poems named *Bāwan Akhrīs*. 'Bāwan Akhrī' literally means 'that which contains fifty-two letters.' The first *Bāwan Akhrī* is composed by Guru Arjan in Raga Gaurī and the second by Kabir in the same raga. The former contains 56 padās and the later 45. The order of the letters followed in both is as follows :

Bāwan Akhrī of Guru Arjan : ਓਅੰ, ਓਅੰ, ਜ, ਪ, ਙ, ਏ, ਓ, ਰ, ਲ, ਅ, ਯ, ਙ, ਕ, ਖ, ਗ, ਘ, ਙ, ਚ, ਛ, ਜ, ਝ, ਟ, ਠ, ਡ, ਢ, ਤ, ਥ, ਦ, ਪ, ਨ, ਪ, ਫ, ਬ, ਭ, ਮ, ਮ, ਯ, ਰ, ਲ, ਵ, ਙ, ਜ, ਖ, ਸ, ਹ ।

Bāwan Akhrī of Kabir : ਓਅੰ, ਕ, ਖ, ਗ, ਘ, ਙ, ਚ, ਛ, ਜ, ਝ, ਵ, ਟ, ਠ, ਡ, ਢ, ਤ, ਥ, ਦ, ਪ, ਪ, ਪ, ਫ, ਬ, ਭ, ਮ, ਮ, ਯ, ਰ, ਲ, ਵ, ਵ, ਸ, ਖ, ਸ, ਹ ।

The *Bāwan Akhrī* of Kabir does not contain fifty-two letters. There is another similar poem entitled ਦਖਣੀ ਓਅੰਕਾਰ (*Dakhnī Oamkār*) composed by Guru Nanak in Raga Rāmkalī. The word *Oamkār* or *Oam* suggests the beginning of the alphabet and *Dakhnī* means 'of the south'. Thus a southern alphabet is used in this poem.¹ It contains 54 padās. The order of the letters in this poem is as follows : ਓਅੰ, ਜ, ਪ, ਙ, ਏ, ਏ, ਓ, ਓ, ਰ, ਰੇ, ਲਾ, ਲਾ, ਅ,

1. *Dakhnī* is also a Ragini. This name occurs several times in Adi Granth with other Ragas. The poem *Dakhnī Oamkār* is included among the poems under Raga Rāmkalī. If this word had to signify a Ragini in this case, it would have been written as 'Rāmkalī Dakhnī' but instead this word is used with *Oamkār*. Hence the above interpretation.

ਜ, ਵ, ਗ, ਕ, ਖ, ਗ, ਘ, ਗ, ਚ, ਛ, ਜ, ਝ, ਢ, ਟ, ਠ, ਡ, ਢ, ਣ, ਤ, ਥ, ਦ, ਧ, ਨ, ਪ, ਫ, ਬ, ਭ, ਮ, ਜ, ਰ, ਲ, ਬ, ਜ਼, ਜ, ਖ, ਸਿ, ਹ, ਲ, ਪ, ਧ ।

The letters are not pronounced in this poem like *Bāwan Akhrīs*, they come in the beginning of the first word of each padā.

It is strange that the order of the letters is different in all the above poems. In *Bāwan Akhrīs* and *Dakhnī Oamkār*, several letters have been repeated. It appears that the alphabets used in all the above five poems belonged to different parts of north-western India. The alphabet used by Guru Nanak in his *Patti* is undoubtedly *Gurmukhi*. It contains all the letters but the order of letters is different from that prevalent to-day. The presence of the letter ਜ਼ in the alphabets of *Bāwan Akhrīs* of Guru Arjan and *Dakhnī Oamkār* of Guru Nanak shows that like *Gurmukhi* these two alphabets were used in the Punjab or western areas where the influence of the semitic languages had been strongly felt for the last few centuries. The alphabet of *Dakhnī Oamkār* belonged to the south-western parts of the Panjab. The alphabet used in the *Bāwan Akhrīs* of Kabir contains all the thirty-three consonants of Devanagiri alphabet in order. The sibilants ਸ਼, ਷, and ਸ਼ have been written as ਸ਼, ਷, and ਸ਼. Thus there can be no doubt that this is the *Devanāgrī* alphabet. The alphabets of the *Bāwan Akhrīs* of Guru Arjan and *Dakhnī Oamkār* of Guru Nanak contain all the thirty-three consonants in order with the addition of ਜ਼. In *Dakhnī Oamkār* ਙ of this order has been changed into ਗ and ਙ into ਜ਼, most probably because of the spoken accent of the area. Both the *Bāwan Akhrīs* and *Dakhnī Oamkār* begin with *Oam*. The alphabet used by Guru Amar Das in his *Patti* is neither *Gurmukhi* nor *Devanagiri*, but seems to be an alphabet prevalent among the business community of the time. All the above poems are akin to *Sī-harfi*

(that which contains thirty letters), based on Persian alphabet.

The poems in which stanzas are composed on the names of the four parts of the day, seven days of the week, twelve months of the year, fifteen lunar dates and six seasons of the year have been named as *Pahire*, *Vār Sat*, *Barā Māhā*, *Thhittī* and *Rutti* respectively. There are four hymns entitled *Pahire* in Sri Raga—two of Guru Nanak, one of Guru Ramdas and one of Guru Arjan Dev. There are two *Vār Sat*—one of ten padās composed by Guru Amar Das in Raga Bīlāwal and the other of eight padās composed by Kabir in Raga Gauṛī. The first day in both the poems is Sunday. There are two *Barā Māhās*—one of Guru Nanak in Raga Tukhārī and the other of Guru Arjan in Raga Mājh. The first month in both the *Barā Māhās* is *Chet*. The former contains 17 padās and the later 14. There are two poems entitled *Thhittī*—one by Guru Arjan containing 17 Pauṛīs and 17 Shalokas and the other by Kabir containing one Shaloka and 16 Pauṛīs—both in Raga Gauṛī. While Guru Arjan begins from the first night of the moon, Kabir begins from Amavas (the dark night). There is a poem entitled *Rutti* by Guru Arjan in Raga Gauṛī containing 8 Chhants and 16 Shalokas. The first season mentioned in the poem is the Spring.

Mention has already been made of *Vār*. There are twenty-two *Vārs* in *Adi Granth*—3 of Guru Nanak, 4 of Guru Amar Das, 8 of Guru Ram Das, 6 of Guru Arjan and one of Satta and Balwand. Other forms of poetry used in *Adi Granth* are *Sad*, *Goshta* and *Kāfī*. *Sad* literally means 'to Call'. To call a person from a distant place demands vigour. The person, who calls, places his hand on the ear and speaks in a loud and lengthened voice. This practice of speaking loudly with a lengthened voice gave birth to the form of poetry named *Sad*. Folktales of love and adventure, mostly tragic, formed the subject-matter of *Sad*. We have an instance of a *Sad* of "Mirza Sahibā"

by Peelū, a contemporary of Guru Arjan. In *Adi Granth*, there is a *Sad* written by Sundar, a grandson of Guru Amar Das. In this *Sad* he describes the death of Guru Amar Das. *Goshta* means conversation. There was a practice of writing conversations in poetry. Several *Goshtas* of Guru Nanak have been written in *Janam Sakhis*. In *Adi Granth* there is one *Goshta* named *Siddh Goshta* composed by Guru Nanak. It is a conversation in poetry held with the Yogis of the day. The word *Kāfi* seems to have been distorted from the Persian word *Kaifi* which means 'an intoxicated person'. The Gurus and Sufis who wrote *Kafis* were all God-intoxicated persons. They were intoxicated with the Name of the Lord. They wrote about the God-intoxicated person, his daily life and his experiences in the world. They even gave advice to the men of the world to try to attain the ecstatic state of a God-intoxicated person. The poems which contained such description were given the name of *Kaifis* or *Kāfis*. In *Adi Granth*, there are 22 *Kāfis* in Raga *Āsā*, five in Raga *Sūhī* and three in Raga *Māru*.

There are some hymns which contain titles pertaining to their subject matter such as *Jap*, *Anand*, *Sukhmanī*, *Sohilā*, *Aartī*, *So Dar*, *So Purakh*, *Allahunī*, *Ghorīā'*, *Din Rain*, *Vanjārā*, *Birhare*, *Karhale*, *Anjalī*, *Sucājī*, *Kucājī* and *Gurwantī*. *Jap* means 'the muttering of prayers'. *Jupī* is the morning prayer of the Sikhs. *Anand* means ecstasy. In this poem the disciple is apprised of the method of the attainment of the state of ecstasy which consists of meeting the True Guru and remembering the Name of the Lord. *Sukhmanī* means 'the jewel of peace'. This poem is a psalm of peace. The disciple is made to understand the path to eternal peace in this longer poem, in detail. *Sohilā* means 'the praises'. This eulogy of the Lord is recited by the Sikhs at bed-time. One of the hymns of this eulogy is *Aartī*. *Aartī* means the worship of the Lord (Deity) by circumambulating around His image. Guru Nanak revolted against this age-old convention and sang

this *Aartī* of the Lord of the Universe. Some of the saints also gave their views about *Aartī*. So *Dar* means 'that door'. In this poem the poet gives us a description of the front-view of the palace of God. This hymn also forms part of *Jupjī*. So *Purakh* means 'that Purusha'. This hymn contains a description of *That Purusha* i.e. God. *Allahunī* is the song sung at the time of death. In this poem the Guru tells us about the inevitability of death and advises us to live ideal lives. *Ghorī* means 'a mare'. *Ghorīā* are marriage songs sung at the time when the bridegroom rides on a mare. In such songs the word *Ghorī* also occurs. In the hymns under this title, the body is said to be a mare, the soul is the bride and the Lord is the bridegroom. The words *Din Rain* mean 'day and night'. The poem under this title contains the description of how best we can pass the day and night. *Vanjārā* means a 'merchant' and the poem under this title gives the idea of traffic in spiritual domain. The hymns entitled *Birhate* contain the description of the means by which we can free ourselves from the pangs of separation. The word *Birhate* is a formation from *Birhā* which means 'separation'. The word *Karhale* literally means 'to wage war'. It suggests the meaning 'to make efforts'. In the hymn entitled *Karhale* the mind is instructed to make efforts in the spiritual sphere. In *Dingal* the word *Karhala* means 'a camel', who is always out in the deserts. In the poem, the mind is said to be a camel, who is always out in the world of *māyā*; he is asked to return to its home or the spiritual world. *Anjalī* means 'a request' and the hymns under this title are just supplications to God for the grant of His Name. *Sucajjī* and *Gunwantī* both mean 'a virtuous woman' and *Kucajjī* means 'a negligent woman'. In the poem entitled '*Sucajjī*' a virtuous woman is shown living under the Will of the Lord, in *Gunwantī* a noble woman is shown adopting virtues in her life with full submission to the preceptor and the Lord and

in *Kucājjī* a negligent woman is shown enduring the pangs of separation.¹

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1. The authorship of the hymns mentioned in this paragraph is given below :

JUPJī—the morning prayer of the Sikhs—is written by Guru Nanak, who also wrote the hymn entitled *Aartī* in Raga Dhanāsari. Guru Amar Das wrote *Anand* in Raga Rāmkalī. Guru Arjan wrote *Sukhmanī* in Raga Gaurī. *So Dar* and *So Purukh* are included in *Rahirās* the evening prayer of the Sikhs. Both are in Raga Āsā. The former is by Guru Nanak and the later by Guru Ramdas. *Sohilā* is the bedtime prayer of the Sikhs. It is a collection of five hymns, three by Guru Nanak and one each by the fourth and fifth Gurus. Five hymns of *Allahunā'ā* are by the first and four by the third Guru in Raga Vadhans which also contains two hymns of *Ghoridā'* by the fourth Guru. *Sucājjī* and *Kucājjī* are by the first Guru in Raga Sūhi which also contains *Gunwantī* by the fifth Guru. *Vanjarā* in Sri Raga is by the fourth Guru, *Din Rain* in Raga Mājh by 5th Guru. *Karhale* is in Gaurī by 4th, *Birhare* in Āsā and *Anjalī* in *Mārū* by the 5th Guru.

CHAPTER III

RAGAS AND RAGINIS IN ADI GRANTH

*The hymns of **Adi Granth** are mostly classified into different Ragas—The Ragamala given at the end of **Adi Granth**—The order of the Ragas given in **Adi Granth**—Difference in the order of the Ragas in Ragamala and **Adi Granth**—The authenticity of Ragamala—The probable source of Ragamala—The attitude of the Gurus towards Ragas.*

CHAPTER III

THE RAGAS AND RAGINIS IN ADI GRANTH

The *bani* contained in *Adi Granth* is classified into different Ragas and tunes except *Juppi* in the beginning and the *Swayyās* and *Shalokas* at the end. The last poetical composition of *Adi Granth* is *Ragamala* preceded by the *Shalokas*. It gives the names of the Ragas, their wives and sons, thus introducing us to a musical system.

The word 'Raga' literally means 'something that colours or tinges the mind with some definite feeling,—a wave of passion or emotion'¹ Music is generally held by Moham-medans to be contrary to the teachings of the Prophet, but in the times of the saint-poets of *Adi Granth*, it were the Muslim rulers in India who patronised the music. After the conquest of India by Muslims, there was fusion of Indo-Arabo-Iranian Music. The Hindustani music formed at that time was 'based on Indian principles and system, with a certain mixture of Turkish, Iranian and Arab tunes. The zenith of Hindustani music was reached in the golden age of Timurids. During this period, Hindustani and Deccani music came into close contact, because both found great patrons in the person of Emperor Akbar and Ibrahim Adil Shah of Bijapur. Both rulers had a considerable knowledge of musical technicalities.'²

There were several schools of Indian music prevalent in India viz., of Bharata, Siva, Nārada, Hanūmān, Rāgārṇava. Kallīnātha etc. Music was essentially religious in character. It was sung in holy congregations. The saint-poets of the

-
1. Ragas and Raginis by O.C. Gangoly, II edition, page 1.
 2. Outlines of Islamic culture by A. M. A. Shustery Vol. I PP. 218.

Bhakti movement, who tried to eradicate demoralisation from the society and preached love and devotion, laid great stress on music. The attitude of the Gurus towards the Ragas can be seen from the following verses in *Adi Granth* :—

੧. ਇਕਿ ਗਾਵਤ ਰਹੇ ਮਨਿ ਸਾਦੁ ਨ ਪਾਇ ।
ਹਉਮੈ ਵਿਚਿ ਗਾਵਹਿ ਬਿਰਥਾ ਜਾਇ ।
ਗਾਵਣਿ ਗਾਵਹਿ ਜਿਨ ਨਾਮ ਪਿਆਰੁ ।
ਸਾਰੀ ਬਾਣੀ ਸਬਦ ਬੀਰਾਰੁ ।

(ਗਉੜੀ ਮਹਲਾ ੩)

Some sang, but their minds were not happy.
They sang uselessly in egotism.
They really sing, who love the Name,
And contemplate on true *bani* and Word.

(Gauri M. III.)

੨. ਜਿਸ ਨੋ ਪਰਤੀਤ ਹੋਵੈ ਤਿਸ ਕਾ ਗਾਵਿਆ ਥਾਇ ਪਵੈ
ਸੋ ਪਾਵੈ ਦਰਗਹਿ ਮਾਨੁ ।

(ਸੁਹੀ ਮ: ੪)

Whosoever hath belief, his singing beareth fruit,
He is welcomed in the court of the Lord.

(Suhri M. IV.)

੩. ਸਭਨਾ ਰਾਗਾਂ ਵਿਚਿ ਸੋ ਭਲਾ ਭਾਈ ਜਿਤੁ ਵਸਿਆ ਮਨਿ ਆਇ ।
(ਸ਼ਲੋਕ ਵਾਰਾਂ ਤੇ ਵਧੀਕ ਮ: ੪)

That Raga is the best of all, O Brother !
By which the Lord cometh and resideth in the heart.
(Shalok Varā to Vadhik M. IV.)

The music incites dancing. The limbs of the body move in consonance to the tune of the Raga. Guru Nanak has given his views about music and dancing in the following hymns :

- ਵਾਸਾ ਮਤਿ ਪਖਾਵਜੁ ਭਾਉ । ਹੋਇ ਅਨੰਦ ਸਦਾ ਮਨਿ ਚਾਉ ।
ਏਹਾ ਭਗਤਿ ਏਹੋ ਤਪ ਤਾਉ । ਇਤੁ ਰੰਗਿ ਨਾਰਹੁ ਰਖਿ ਰਖਿ ਪਾਉ ।

ਪੂਰੇ ਤਾਲ ਜਾਣੈ ਸਾਲਾਹ । ਹੋਰੁ ਨ ਚਣਾ ਖੁਸ਼ੀਆਂ ਮਨ ਮਾਹਿ ।
 ਸਤੁ ਸੰਤੋਖੁ ਵਜਹਿ ਦੁਇ ਤਾਲ । ਪੈਰੀ ਵਾਜਾ ਸਦਾ ਨਿਹਾਲ ।
 ਰਾਗੁ ਨਾਦੁ ਨਹੀਂ ਦੂਜਾ ਭਾਉ । ਇਤੁ ਰੰਗਿ ਨਾਚਹੁ ਰਖਿ ਰਖਿ ਪਾਉ ।
 ਭਉ ਫੇਰੀ ਹੋਵੈ ਮਨ ਚੀਤਿ । ਬਹਦਿਆ ਉਠਦਿਆ ਨੀਤਾ ਨੀਤਿ ।
 ਲੇਟਣਿ ਲੇਟਿ ਜਾਣੈ ਤਨੁ ਸੁਆਹੁ । ਇਤੁ ਰੰਗਿ ਨਾਚਹੁ ਰਖਿ ਰਖਿ ਪਾਉ ।
 (ਆਸਾ ਮਹਲਾ ੧)

Let intellect be the musical instrument and
 love the tambourine,
 And there be always joy and pleasure in the mind.
 This is the devotion and this is the austerity.
 Dance in this way with measured step.
 Let the knowledge of His praises be the clapping of the
 hands,
 And the joys in the mind be the other dancing.
 Let truth and contentment be the two resounding cymbals ;
 Let the continued pleasure be the little bells around the
 feet,
 Let non-duality be the sound of the Raga ;
 Dance in this way with measured step.
 Let the fear of God in the mind be thy turning round in
 dance,
 Continually in sitting down or getting up.
 Let the contemplation of body as ashes be the lying down ;
 Dance in this way with measured step.

(Āsā M. I)

Other Gurus have voiced similar sentiments about dancing. They could never think of merely physical dancing.

In the texts of the Indian schools of music, all the Ragas and Raginis have been personified. Their figures have even been painted. The idea of the physical presence of the Ragas and Raginis is even present in *Adi Granth* :

ਰਾਗ ਰਤਨ ਪਰਵਾਰ ਪਰੀਆ ਸਬਦ ਗਾਵਣ ਆਈਆ ।
 (ਰਾਮਕਲੀ ਮ: ੩ ਅਨੰਦ)

The Ragas who are like jewels and the fairies *i.e.*, Raginis came with their families to sing the hymns.

(Rāmkalī M. III. Anand.)

The physical presence of Ragas and Raginis is just a symbolic and poetic idea, but a later Sikh historian seems to have formulated a story on the above basis about the arrival of Ragas before Guru Arjan after the compilation of *Adi Granth*. They related to the Guru their plight and said that the people sang them out of the required time. Therefore they requested the Guru to make the people conscious of their families and relations. Thus, acceding to their request, Guru Arjan composed Ragamala.¹ But it is strange that the Ragamala does not give the time of singing of any Raga. The earlier texts of Ragamala, of course, give the exact time at which each Raga is to be sung.

Before we proceed to examine the Ragamala of *Adi Granth*, we give below the peculiarities in connection with the Ragas which are noticed in *Adi Granth*.

1. There are thirty one Rāgas in *Adi Granth*. Their names are given below in order :

1. Srī Rāga 2. Mājh 3. Gauṛī 4. Āsā 5. Gūjri
6. Dev Gandhārī 7. Bihagrā 8. Vadhans 9. Sorath
10. Dhanāsari 11. Jaitsrī 12. Todī 13. Bairārī 14.
Tilang 15. Sūhī 16. Bilāwal 17. Gaund 18. Rāmkalī
19. Nata-Nārāyan 20. Mālī Gauṛā 21. Māru 22.
Tukhārī 23. Keḍārā 24. Bhairo 25. Basant 26.
Sārang 27. Maḷār 28. Kanṛā 29. Kalyān 30. Pra-
bhatī 31. Jaijāwantī.

2. Out of these thirty-one Ragas, only fourteen are actually Ragas and the remaining seventeen are Raginis, but there is no distinction made between a Raga and a Ragini in *Adi Granth*.

3. That Raga *Āsā*, the wife of Raga Megh and Raga *Āsāvārī*, the wife of Srī Raga have both been combined

under Raga Āsā. With Āsāvārī, there are thirty-two Ragas in *Adi Granth*.

4. The following variations of some of the Ragas are found in *Adi Granth* :

(a) In Raga Gauṛī, the following variations are given :

1. Gauṛī Pūrbī
2. Gauṛī Mālā
3. Gauṛī Mālwa
4. Gauṛī Bairāgan
5. Gauṛī Guāreri
6. Gauṛī Deepkī
7. Gauṛī Mājh
8. Gauṛī Cetī

(b) Basant Hindol is a variation of Raga Basant.

(c) Dakhṇī Rāmkalī is a variation of Rāmkalī.

(d) Mārū Dakhṇī is a variation of Mārū.

(e) Vadhans Dakhṇī is a variation of Vadhans.

(f) Gaund Bilāwal is a variation of Gaund.

5. There are instructions given on nine *Vārs* regarding the tunes on which they are to be sung. These tunes are those of the popular *Vārs* of the times *e.g.*

1. Mājh ki Vār of Guru Nanak is to be sung on the tune of the Vār of Malik Murīd tathhā Chandrahaṛa Sohā.
2. Gauṛī ki Vār of the fifth Guru is to be sung on the tune of the Vār of Rāi Kamāldī Maujdi.
3. Āsā ki Vār of the first Guru is to be sung on the tune of the Vār of Tunḍā Asrāja.
4. Gūjri ki Vār of the third Guru is to be sung on the tune of the Vār of Sikandar Ibrāhīm.
5. Vadhans ki Vār of the fourth Guru is to be sung on the tune of the Vār of Lallā Behlīmā.
6. Rāmkalī ki Vār of the third Guru is to be sung on the tune of the Vār of Jodai Virai Purbaṇī.

7. Sārang kī Vār of the fourth Guru is to be sung on the tune of the Vār of Rāi Mehmā Hasnā.
8. Malār kī Vār of the first Guru is to be sung on the tune of the Vār of Rana Kailas tathhā Māilde.
9. Kanṛā kī Vār of the fourth Guru is to be sung on the tune of the Vār of Mūsā.

The instructions regarding the tunes are said to have been given by Guru Har Govind—the sixth Guru,¹ but there is no certainty about it.

6. There is frequent use of the word 'Ghar', which means the tune and also the musical notation. The musical notation denotes the pitch of the notes. With the word 'Ghar' is added the number of musical notation which carries the instruction that hymn or hymns under such 'Ghar' and number be sung according to the musical notation of the given number. A Raga can be sung according to more than one musical notations. The number of musical notation in *Adi Granth* goes upto 17. Sometimes, instead of giving the number of musical notation, there is reference to the first few words of a hymn instructing thereby to sing the hymn in question according to the number given on the particular hymn e.g.

* ੧. ਯਾਨੜੀਏ ਕੈ ਘਰ ਗਾਵਣਾ । (Raga Bilāwal M. V.)

Yānaṛīe kai ghar gāvaṇā

੨. ਏਕੁ ਸੁਆਨੁ ਕੈ ਘਰਿ ਗਾਵਣਾ । (Srī Raga Kabir)

Ekū suānu kai ghari gāvaṇā

੩. ਪਹਿਰਿਆ ਕੈ ਘਰਿ ਗਾਵਣਾ ।

Pahiriā kai ghari gāvaṇā

1. See Gur Bilas of Patshahi VI.

*1. This is the hymn in Raga Tilang on which the number of musical notation given is three.

2. This is the hymn in Srī Raga on which the number of musical notation is four.

3. The hymns entitled 'Pehray' are in Srī Raga and the musical notation given is one.

Once there is an instruction to sing the hymn according to the tune or musical notation of a particular metre e.g.

ਰਹੋਏ ਕੇ ਛੰਤਾਂ ਕੈ ਘਰ

Rahoe ke chantā kai ghar.

Besides the word 'Ghar' there is also the use of the word 'Jati' which means the tune when it is preceded by the preposition 'Kī' (of) e.g. ਬਿਰਹੜੇ ਘਰ ਓ ਛੰਤਾਂ ਕੀ ਜਤਿ Birhāṛe ghar 4 chantā kī jati, but when this word is used with the number of musical notation, it means the particular throb of the tabor (joṛī) e.g. ਬਿਲਾਵਲ ਮਹਲਾ ੧ ਘਰੁ ੧੦ ਜਤਿ Bilāwal Mahlā 1 gharu 10 jati.

7. The word 'sudhang' has been used also in connection with the Ragas. 'Sudhang' is a formation from *Sudh* which means the 'pure'. Some Ragas are considered as pure. They do not accept the influence of other Ragas. The word 'Sudhang' has been used only once in Raga Āsā on the hymns of the fourth Guru which are to be sung in Raga Āsāvārī. This word is just an instruction for the musician to sing the hymns in the pure Raga Āsāvārī and not in Raga Āsā, which is not a pure Raga. However the words 'Sudh' and 'Sudh Keeche' at the end of Vārs should not be misunderstood as having been used in connection with Ragas. These words are just remarks of Guru Arjan written after the revision of the Vārs. The word 'Sudh' signifies that the Var is correct and the words 'Sudh Keeche' are an instruction to Bhai Gurdas to revise and correct the Vār.

8. Another word 'Paṛtāl' is also used in connection with the Ragas. 'Paṛtāl' means the change of the tune.

1. *Chhant* is a type of folksong. The word *Rahoe* is from *Rahāo* which means pause and repetition, therefore the *Chhants* in which the women pause and repeat the verses while singing are the *Chhants of Rahoe*. They are often sung in 'Ghar three'.

(See Baṇī Beorā by Dr. Charan Singh)

So when this word is used, it signifies the change of tune in the hymns. The hymns with which this word occurs are mostly sung in 'Ghar No. four'.¹

The Ragamala given at the end of *Adi Granth* gives six major Ragas. Each Raga has five wives and eight sons. Thus there are thirty Raginis and forty-eight sons. The last two verses of Ragamala give the number of Ragas, Raginis and their sons.²

We produce below all the Ragas and their families in order :

I. *Bhairava Raga*

Wives : Bhairavī, Bilāwalī, Punyākī, Bangalī, Aslekhī

Sons : Pancham, Harakh, Disākh, Bangāl, Madhu, Mādhava, Lalit, Bilāwal.

II. *Mālkausika Raga*

Wives : Gaundgirī, Devagandhārī, Gandhārī, Sihutī, Dhanāsarī

Sons : Marū, Mast-am Mewārā, Parbal, Chand, Khokhat, Bhorā, Nad.

III. *Hindol Raga*

Wives : Telangī, Devakarī, Basantī, Sindhoor, Aheerī

Sons : (Surm) ānand, Bhāskar, Chandra Bimb, Mangalan, Bān, Binodā, Basant, Kamodā.

IV. *Deepaka Raga*

Wives : Kāchhelī, Patmanjarī, Todī, Kamodī, Gūjri

Sons : Kālankā, Kuntal, Rāmā, Kamal, Kusum, Champak, Gauṛā, Kāṇṛā.³

1. *Baṇī Beorā* by Dr. Charan Singh and also Gur Chhand Diwākar by Bhai Kahn Singh of Nabha.

2. ਖਸਤ ਰਾਗ ਉਨਿ ਕਾਏ ਸੰਗਿ ਰਾਗਨੀ ਤੀਸ ।
ਸਭੈ ਪੁਤ੍ਰ ਰਾਗਨ ਕੇ ਆਠਾਰਹੁ ਦਸ ਬੀਸ (ਰਾਗਮਾਲਾ)

3. The word Kanṛa is followed by Kal(y)āna. Kalyāna is also a Raga, but if we take it here as a Raga, the sons become nine instead of eight. The word Kalāna is also found in *Adi Granth* and means 'praises'. Moreover, in the Chaupais of Ragamala only one Raga follows the word *au* (ਅਉ) So the word *Kalāna* might have been used here in the sense of 'singing praises'.

V. *Srī Raga*

Wives : Bairārī, Karnāṭī, Gavrī, Āsāvārī, Sindhavī

Sons : Salū, Sārag, Sagrā, Gaund, Gambhīr, Gund,
Kumbh, Hamīr.

VI. *Megha Raga*

Wives : Sorathh, Gaund Malārī, Āsā, Gungunī¹, Sooho

Sons : Bairādhār, Gajdhār, Kedārā, Jablidhār, Nat,
Jaldhārā, Sankar, Syāmā.

Out of the six major Ragas mentioned in the above musical system, only two have been included in *Adi Granth* viz. *Srī Raga* and *Bhairava Raga*. Comparing the Ragas of *Adi Granth* with this musical system we find :

1. That *Bhairava Raga* is the first Raga according to *Ragamala*, but in *Adi Granth* *Srī Raga* is the first Raga.
2. That the four of the six major Ragas viz. *Mālakausika*, *Hindol*, *Deepaka* and *Megha* given in *Ragamala* have not been included in *Adi Granth*.
3. That the following wives and sons of the Ragas have been included in *Adi Granth* :

Bhairava wives—Nil
 sons—Bilāwal

Malakausika wives—Devagandhārī, Dhanāsārī
 sons—Mārū

Hindol wives—Tilang (Telangī)
 sons—Basant

Deepaka wives—Toḍī, Gūjī
 sons—Kanṛā

Srī Raga wives—Gavrī (Gaurī), Bairārī
 sons—Sārang (Sārag), Gaund

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1. Among the wives of *Megha Raga* are *Gaund Malārī* and *Gungunī*. *Gaund* and *Malār* are two different Ragas. We have seen above *Gaund* as one of the sons of *Srī Raga*. Thus *Gaund* cannot be repeated here. It must be *Gaund Malār* which is a variation of *Malār*. The word *Gungunī* has been distorted from *Kunkunī* or *Kokanī*.

Megha Raga wives—Sorath, Āsā, Sūhī (Sooho), Malār
sons—Nat, Kedārā.

Thus eleven wives and eight sons have been included in *Adi Granth* from a big family of thirty wives and forty-eight sons.

4. That there is no mention of the following Raginis and Ragas in Ragamala, but they have been included in *Adi Granth* :

Raginis Mājh, Jaitsrī, Rāmkalī, Tukhārī, Prabhāti and Jaijāwantī.

Ragas Bihāgra, Vadhans, Mali Gauṛa and Kalyān.¹

A closer examination of the Ragas in *Adi Granth* and the Ragamala of *Adi Granth* we are led to ascertain that Guru Arjan, the compiler of *Adi Granth* cannot be the author of Ragamala. How could he ignore some of the Ragas and not mention them in Ragamala while he included them in *Adi Granth* ? We even feel doubtful of the authenticity of Ragamala. Whereas nearly every poem in *Adi Granth* is preceded by the name of the Raga in which it is written and also the designation of the poet, there is no mention of the author of Ragamala ; of course, it is true that like *Jupji*, Ragamala is not meant to be sung, but the name of the author should have been given. Nearly every hymn or poem in *Adi Granth* contains the name of the poet in the final couplet, but the final verses of Ragamala are also silent about the author.

Though the authorship of Ragamala is doubtful, one thing is quite certain that it is present in the first three recensions of *Adi Granth*. This shows that Ragamala was not a composition of a later date. It might have either been composed earlier and included in *Adi Granth* or it might have been written by Guru Arjan himself or

1. For this Raga see the note on page 100.

by Bhai Gurdas at the bidding of Guru Arjan or by someone a little later, most probably by Bhai Banno.

A thorough study of the works of Bhai Gurdas shows that though he was a great poet, he was not a musician. He did not write his poetry in Ragas. He only composed popular metres in order to convey the ideology of the Sikh Gurus. But Guru Arjan is said to be a pioneer of Music in Sikhism in the sense that he did away with the professional musicians. The story goes that when Satta and Balwand, the bards, refused to chant the hymns in the presence of Guru Arjan, the Guru himself came forward and also asked his Sikhs to learn the instrumental as well as vocal music in order to sing the praises of the Lord.

The above incident combined with the compilation of *Adi Granth* on the basis of Ragas, shows that Guru Arjan must have studied the Indian schools of Ragas. But a closer examination of the Ragas in Ragamala shows that there are several mistakes in the same regarding the names of the Ragas e.g.

<i>The real name</i>	<i>The name given in Ragamala</i>
1. Mistāṅg	Mast-am
2. Varvalī	Parbal
3. Candra-kāya	Cand
4. Khokhara	Khokhat
5. Bhramara	Bhorā
6. Nandana	Nad
7. Sindhoorī	Sandoor
8. Ābhīrī	Ahīrī
9. Kalingā	Kālāṅka
10. Mālava	Sālu
11. Kokanī	Gungunī
12. Sūhavi	Sooho
13. Jālandhara	Jablīdhara

We can never expect these mistakes from the pen of a scholar of Indian schools of music. These mistakes are,

in fact, the mistakes made by a copyist. The copyist may be either Bhai Gurdas or some other Sikh. If the copyist is Bhai Gurdas, then we can say with confidence that the Ragamala was not revised by Guru Arjan.

But the question arises, if this Ragamala was not an original contribution, what was its probable source from which it had been copied? When we study the Ragamala with a critical eye, we find that the usage of pronouns and verbs such as : ਵੈ ਕਰਹੀ, ਉਚਰਹੀ, ਗਾਵਹਿ, ਸੁਨਾਵਹਿ, ਗਾਵਹਿ, ਗਾਵਹੀ, ਆਲਾਪਹਿ, ਬਾਪਹਿ, ਉਚਾਰੀ, ਗਾਈ, ਗਾਏ, ਮਿਲਾਵਹੀ, ਵੈ ਗਾਵਹਿ, ਲਾਵਹਿ, ਅਲਾਪੀ, ਬਾਪੀ, ਵੈ ਗਾਵਹਿ, ਲਾਵਹਿ, ਗਾਵਹਿ, ਕੀਨੀ, ਚੀਨੀ, ਗਾਵਹਿ, ਉਨਿ ਗਾਏ clearly shows that the Ragas in the Ragamala were sung by a party at some function. The words ਗਾਇਨ ਪਾਤ੍ਰ (Gāin Pātra) leave us in no doubt about it. This further signifies that this Ragamala must be a part of the longer poem and the dance and drama mentioned in Ragamala fits in in that poem. After a search for the source of this Ragamala, it was found to be a part of a longer narrative poem named 'Mādhvānal'¹ by the poet Ālam, who according to the year mentioned in the poem itself, wrote it in 991 Hijri i.e. 1583 A.D. The form of versification of Ragamala (i.e. *Dohā* and *Chaupāī*) is the same as that of 'Mādhvānal' and within the poem it runs from stanza Nos. 63 to 72. But the numbers at the end of stanzas given in Ragamala of *Adi Granth* is strange. Only No. 1 is put after each *Dohā* and *Chaupāī* and this goes against the method of numbering the hymns and verses of *Adi Granth*. This shows that in order to avoid detection the copyist gave wrong numbers and in this connection we can never think of Bhai Gurdas doing the job.

1. *Mādhvānal* is a romance of a Pundit named Mādhvānal and a dancer named Kām Kandālā. It had been a popular romance in Western India. For the text see *Ragamala Nirne* published by Ragamala Nirnay Committee, Katra Ramgarhia, Amritsar.

Within the poem, a dancer named Kām Kandalā and her party sang all the Ragas in the court of a king and this gives the clue to the usage of pronouns and verbs in Ragamala.

There has been a great controversy regarding Ragamala. Some scholars believed that being part and parcel of *Adi Granth*, it was *Gurubani* and in fact, it gave us a new school of music.¹ They hold that Mādhvānāl of Ālam is a translation of a Sanskrit poem of the poet named Jodh, who wrote it in 991 Hijri. According to them the poet Alam was born in 1655 A.D., fifty-one years after the compilation of *Adi Granth*. In his work the poet himself confesses the plagiarism from other works :

ਕਛੁ ਅਪਨੀ ਕਛੁ ਪਰਕ੍ਰਿਤ ਚੋਰੋਂ । ਯਥਾ ਸ਼ਕਤਿ ਕਰ ਅਕਸਰ ਜੋਰੋਂ ।

On this basis they hold that the poet Alam included the Ragamala of *Adi Granth* in his book. Moreover, according to them, the poet was not an authority on music. He simply put the names of Ragas and Raginis in the mouth of his heroine Kām Kandalā. He might have heard the recitations of Ragamala in the court of Guru Gobind Singh and might have learnt it by heart. Some names of Ragas which he has given are not actually Ragas but false names such as Verarang, Velachali, Vehang etc. These mistakes must have crept in at the time of reproduction.

There are others² who doubt the sanctity of Ragamala and even question its inclusion in *Adi Granth*. They

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1. See *Gurmat Sangit Nirne* by Dr. Charan Singh ; Suraj Prakash edited by Bhai Vir Singh for the opinion of Vir Singh ; Special Number entitled 'Ragamala' of Khalsa Advocate Amritsar, edited by Mehar Singh Rawel for the views of Dr. Balbir Singh etc.
 2. See *Suraj Prakash* of Santokh Singh, *Gurmat Nirne Sagar* of Tara Singh Narotam, *Gur Shabad Ratnākar Mahān Kosh* of

(Continued)

claim that some manuscripts of *Adi Granth* have been noticed without Ragamala; that there was no Sanskrit poet named Jodh, because all the historians of the Literature of Sanskrit are silent about him; that there were two Ālams, the court poet of Guru Gobind Singh being different from the author of 'Mādhvānal'—they claim this on the basis of the statements of several Hindi research scholars; that the internal evidence itself proves that it was written (probably at the instance of Todar Mal) in 991 Hijri in the reign of Akbar¹; that keeping its date of composition into consideration, *Mādhavānal*, was composed several years earlier than the compilation of *Adi Granth*; that several manuscripts of 'Mādhavānal' are available and the copyists have made some mistakes in their copies about the names of the Ragas unknowingly, this contention cannot change the basic fact that 'Mādhavānal' was the basis for the inclusion of Ragamala in *Adi Granth*; that the copyists who wrote Ragamala in *Adi Granth* either wrote it orally or from a manuscript written in Persian Script, because he made several mistakes regarding the names of the Ragas; that he, instead of giving the numbers of 'Mādhavānal' to the stanzas of Ragamala, gave only No. 1 after each stanza in order to avoid its detection; that he was not mindful regarding the usage of pronouns and verbs which created doubts in the minds of the scholars.

Bhai Kahn Singh, *Parth Sewak of Lahore dated 10-4-18* for views of Gyani Gyan Singh, *Ragamala Darpan* of Gyani Sher Singh, *Prāchin Bīra* of G. B. Singh, *Ragamala Darpan* by Gyani Lal Singh, *Ragamala Nirne* by Shamsheer Singh 'Ashok' and *Ragamala Nirne* by Gyani Arjan Singh Vaid with an introduction by Piara Singh 'Padam'.

1. ਜਗਪਤ ਰਾਜ ਕੋਟ ਜੁਗ ਕੀਜੈ । ਸਾਹ ਜਲਾਲ ਫੜਪਤਿ ਜੀਜੈ । ਦਿਲੀ ਪਤਿ ਅਕਬਰ ਸੁਲਤਾਨਾ । ਸਪਤ ਦੀਪ ਮਹਿ ਜਾਕੀ ਆਨਾ ।.....
ਆਗੈ ਨੇਬ ਮਹਾਮਨ ਮੰਤ੍ਰੀ । ਨ੍ਰਿਪ ਰਾਜਾ ਏਡਰਮਲ ਫੜੀ ।.....
ਸੰਮਤ ਨਉ ਸੈ ਇਕਾਨਵਾ ਆਹੀ । ਕਰਉ ਕਥਾ ਅਬ ਬੋਲਉ ਤਾਹੀ ।

The first person who wrote in defence of Ragamala was the author of *Gur Bilas of sixth Guru* and the first person who doubted the inclusion of Ragamala in *Adi Granth* by Guru Arjan was probably Bhai Santokh Singh,¹ the author of *Suraj Prakash*.² Then followed others. In 1849 A.D. (Samvat Bikrami 1906) there was a huge gathering of the Sikhs at Dera of Sant Dyal Singh at Amritsar, in which it was decided that Ragamala is not *Gurubani*.³

Without falling into any controversy about Ragamala, we can say with confidence that Ragamala is not the composition of Guru Arjan, but the work of a copyist, therefore it is not *Gurubani*. The contention of Dr. Charan Singh that this Ragamala brings forth the Sikh school of music, needs further study.

Going through the Ragamala, one finds that it is just the index of Ragas and Raginis and nothing else. But it is difficult to understand why the Ragas mentioned in it, do not correspond with the Ragas of *Adi Granth*? Therefore it does not even justify as an index. The texts of other Ragamalas contain the full description of the appearance, the musical notes, the time of singing etc. of each Raga, the Ragamala of *Adi Granth* gives nothing else except the

1. According to Ragamala Ank of Nirguniāra, Sodhi Sobha Singh was the first to doubt the authenticity of Ragamala.

2. ਰਾਗ ਮਾਲ ਗੁਰੂ ਕੀ ਕ੍ਰਿਤ ਨਹਿ ਹੈ ਮੁੰਦਾਵਣੀ ਲਗਿ ਗੁਰ ਬੈਨ । ਇਸ ਮਹਿ ਸੇਸੈ ਨਹਿ ਕਛੁ ਕਰੀਅਹਿ, ਜੇ ਸੇਸੈ ਅਵਿਲੋਕਹ ਨੈਨ । ਮਾਧਵਨਲ ਆਲਮ ਕਵਿ ਕੀਨਸਿ ਤਿਸ ਮਹਿ ਨਿਤਕਾਰੀ ਕਹਿ ਤੈਨ । ਰਾਗ ਰਾਗਨੀ ਨਾਮ ਗਿਨੈ ਤਹਿ ਯਾਤੇ ਸ੍ਰੀ ਅਰਜਨ ਕ੍ਰਿਤ ਹੈਨ । ਇਹ ਸੁਧ ਨਹੀਂ ਲਿਖੀ ਇਹ ਗੁਰੂ ਨੇ ਕਿਧੈ ਸਿਖ ਕਾਹੁ ਲਿਖ ਦੀਨ । ਰਾਗ ਨਾਮ ਸਭ ਜਾਨੈ ਰਾਗੀ ਯਾ ਕਾਰਣ ਲਿਖ ਦਈ ਪ੍ਰਬੀਨ ।

(ਗੁਰ ਪ੍ਰਤਾਪ ਸੂਰਯ, ਰਾਸ ੩, ਅੰਸੂ ੪੯)

3. ਸੰਮਤ ਉਨੀ ਸੌ ਛੇ ਮਾਹ । ਬਿਕ੍ਰਮ ਪਾਵਨ ਕਤਕ ਆਹਿ । ਸੰਤ ਦਿਆਲ ਸਿੰਘ ਕੇ ਡੇਰੇ । ਪੰਥ ਇਕਠਾ ਭਯੋ ਵਧੇਰੇ । ਇਸ ਪਰ ਭਯੋ ਵੀਚਾਰ ਅਪਾਰਾ । ਦੀਪਮਾਲ ਪਰ ਨਿਰਨੇਵਾਰਾ । ਭਯੋ ਨਿਬੇਰ ਵੀਚਾਰਿਓ ਯਾ ਹੈ । ਰਾਗਮਾਲਾ ਗੁਰਬਾਣੀ ਨਾ ਹੈ ।

(ਪੰਥ ਸੇਵਕ ਲਾਹੌਰ—੧੦ ਅਪਰੈਲ, ੧੯੧੮)

name of the Raga. In this context, it does not even justify to be a Ragamala.

As has been said earlier, there are several schools of Indian music namely those of Bharata, Siva, Hanumān, Ragarnava, Kallinātha etc. The school of Bharata¹ contains the six major Ragas as in our Ragamala, but there is a great difference in the names of the five wives and eight sons of each Raga. Moreover, in this school, there are sons' wives also. According to another table² each major Raga contains five wives, five sons and five daughters-in-law.

The school of Siva also contains six major Ragas i.e. Śrī Raga, Basant, Bhairava, Pancham, Megh and Nata Nārāyana.³ Three of the major Ragas are different from our Ragamala. Each Raga further contains six wives. Thus this school of music is different from that of our Ragamala.

The school of Hanumān contains six major Ragas, which are the same as of our Ragmala. Each Raga has five wives and eight sons⁴. But this school also recognises the daughters and daughters-in-law. The school comes very near to that of our Ragamala. But the table in appendix No. 33 of *Ragas and Raginis* by O. C. Gangoly is a different one. It shows each Raga containing five wives, whose names are mostly different from those of our Ragamala.

The school of Ragarnava⁵ recognises Bhairava, Panchama, Nata, Mallāra, Goud, Mālava and Deśakh as the six major Ragas with five wives ascribed to each. This school is quite different from that of our Ragamala.

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1. See the table in *Gurmat Sangit Nirne* by Dr. Charan Singh.
 2. See the table in appendix 32 of *Ragas and Raginis* by O. C. Gangoly.
 3. See the table in *Gurmat Sangit Nirne* by Dr. Charan Singh.
 4. See the tables in *Gurmat Sangit Nirne* by Dr. Charan Singh.
 5. See the table in *Gurmat Sangit Nirne* by Dr. Charan Singh and the table in appendix No. 12 of *Ragas and Raginis* by O. C. Gangoly.

The school of Nārada consists of Mālava, Mallār, Srī Raga, Vasanta, Hindola and Karnāta as the six major Ragas. Each Raga has six wives.¹ According to another table², this school consists of ten major Ragas with five wives, four sons and four daughters-in-law of each major Raga.

The school of Kallīnāth recognises Srī Raga, Basant, Bhairava, Pancham, Megh and Nat Nārāyana as the six major Ragas. Each Raga has six wives³. This school is also different from that of our Ragamala.

The school of Sidh Sārsut⁴ contains seven major Ragas, six being the same as that of our Ragamala with the addition of Basant. Each Raga contains five wives. This school is also a different one.

The Ragamala of Pundrik Vitthala contains Suddha Bhairava, Hindol, Desīkar, Srī Raga, Suddha Nata and Nata Nārāyan as the six major Ragas with five wives and five sons of each major Raga.⁵

The table in appendix No. 15 of the *Ragas and Raginis* by O.C. Gangoly gives the arrangement of Ragas in Ragamala by Meṣakarna written in 1509 A.D. Since this Ragamala is partially similar to that given in *Adi Granth*, the whole table is being copied below :

I. Bhairava Raga

wives : Vangalī, Bhairavī, Velāvalī, Punyākī, Snehakī
sons : Vangāla, Panchama, Madhu, Harsha, Desākh,
Lalit, Velāval, Mādhava.

II. Mala-Kausika Raga

wives : Gundagrī (Goudakrī), Gandhārinī, Malāsarī,
Sīthathi, Andhreyakī or Dhanāsarī

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1. Appendix 13 of *Ragas and Raginis* by O. C. Gangoly.
 2. Appendix 19 of *Ragas and Raginis* by O. C. Gangoly.
 3. See the table in *Gurmat Sangit Nirne* by Dr. Charan Singh and the table in appendix No. 14 of *Ragas and Raginis* by O. C. Gangoly.
 4. See the table in *Gurmat Sangit Nirne* by Dr. Charan Singh.
 5. See the table in Appendix 18 of *Ragas and Raginis* by O.C. Gangoly.

sons : Mārū, Mevāḍa, Varvalī, Mistānga, Chandra-
kāya, Bhramara, Nandana, Kokkara or
Khokhara.

III. Hindol Raga

wives : Tilangī or Bhūpālī, Devagiri, Vasantī. Sindhūrī,
Abhīrī

sons : Mangala, Chandra Vimva, Subhranga, Ānanda,
Vibhāsa, Vardhana, Vinoda, Vāsanta.

IV. Dīpaka Raga

wives : Kamodīnī, Patamanjarī, Todī, Gujjarī, Kahelī or
Sarangī

sons : Kamala, Kusuma, Rāma, Kuntala, Kalingā
Vahula, Champaka, Hemāla,

V. Sri Raga

wives : Vairatī, Karnātika, Saverī, Goudī, Ramagiri

sons : Sindhava, Mālava, Gouda, Gambhīra, Gunasā-
gara, Vigāḍa, Kalyāna, Kurbha.

VI. Megha Raga

wives : Mallārī, Sorathī, Sūhavī, Āsāvārī, Kokanī

sons : Nata, Kānaṛā, Sāranga, Kedārā, Guṇḍa Mallāra,
Guṇḍa, Jālandhara, Sankara.

Closely examining the above schools of music and their tables, we find close affinity of the school of Hanūmān with that of the Ragamālā of *Adi Granth*, and also of the Ragamālā of Meṣakarna given above. In his book *Ragas and Raginis*, O.C. Gangoly says, "As regards the school of Hanūmān, no text which could be ascribed to him appears to have survived... The fact that his name is associated by Damodara in his *Sangīta-Darpana* (Calcutta edition, pages 75-76) with the scheme of Ragas and Raginis shows that Hanūmān expounded the Northern or the Hindusthani music. He is also referred to by Ahovāla, as a commentator on Bharata-natya. The classification of Hanūmāna is followed by Damodara, Harivallava, the anonymous author of *Sangīt-mālā* and various other authors, with minor variations and is supposed to be still

current." The table given by the learned scholar resembles the table taken from *Radha Gobind Sangīt Sar* by the author of *Gurmat Sangīt Nirne*, the only difference being that the former gives the wives only, while the later has given the sons also.

Apart from the above-mentioned table, the author of *Gurmat Sangīt Nirne* has given three other tables of the school of Hanūmāna. The table taken from *Budh Prakāsh Darpan* contains sons and daughters-in-law also. In this table Sri Raga has six wives and nine sons. The other two tables—one from *Sangīt Binoda* and the other taken from *Raga Dīpakā*—mostly resemble each other with a little variation in the names of Ragas and Raginis. The former is more near the Ragamala of *Adi Granth* and the latter to the Ragamala of Meṣakarna. It appears that if the arrangement of Ragas and Raginis in these tables is of a later date, then it must have been influenced by the arrangement in the Ragamala of Meṣakarna or it may otherwise be said that the Ragamala of Meṣakarna might be the Ragamala belonging to the school of Hanumān. To the poet Ālam, the Ragamala of Meṣakarna might have been a source for the arrangement of Ragas and Raginis in his verses. But he also attended to the local variations in the arrangement of sons of each Raga.

The Ragamala of Meṣakarna was written in 1509 A.D. the 'Mādhavānal' of Alam was composed in 1583 A.D. and *Adi Granth* was compiled in 1604 A.D. This shows that probable source of the family of Ragas in 'Mādhavānal' is the Ragamala (written in Sanskrit) of Meṣakarna and someone added this family of Ragas as Ragamala in *Adi Granth* after *Mundāvānī*, the seal of Guru Arjan, as a sort of index. Most probably, it was Bhai Banno, who prepared the second recension of *Adi Granth* or one of his copyists. After the compilation of *Adi Granth*, it was Bhai Banno who took it to Lahore for binding and whereas he added several poems and hymns after *Mundāvānī* in his own

recension, he might have been instrumental in getting the Ragamala copied in his recension as well as the original recension. The plea that Ragamala is found written in the original recension in the same ink and in the same hand in which the whole of *Adi Granth* is written, does not carry much weight, because all the writers and copyists in those days must be using the same ink and writing the Gurmukhi characters in the same way.

The arrangement of the Ragas in *Adi Granth* has no special significance. It should not be misconstrued that the Gurus had a special liking for a particular Raga. Some say that Sri Raga is the first Raga, therefore the Gurus have given preference to this Raga, but we have already seen the attitude of the Gurus towards the Ragas. They liked every Raga, which created love for the Name of the Lord.

Guru Nanak sang (in most of the Ragas given in *Adi Granth*) to the accompaniment of Rabab (rebec) played upon by Bhai Mardana, who was his companion during most of his travels abroad. His Vār in Āsā Raga is a famous composition and is sung daily in Gurdwaras everywhere. The following words said to be spoken by Guru Nanak, explain the attitude of Sikhism towards Ragas :

“Kabir shows preference for Gauṛī Raga, the Siddhas for Rāmkaṛī Raga, but all the Ragas are alike for us.”*

There is no preference for any Raga in Sikhism. All the Ragas are good, if the praises of the Lord are sung through them, e.g.

- **1. Sri Raga is the choicest of the Ragas, if it creates love for truth. (Vār Sri Raga M. III.)
- 2. Gauṛī Raga is most virtuous if it creates love for the Lord in the heart. (Vār Gauṛī M. V.)

*Gyan Ratnavali by Bhai Mani Singh.

**੧. ਰਾਗੀ ਵਿਚ ਸ੍ਰੀ ਰਾਗ ਹੈ ਜੋ ਸਚਿ ਧਰੇ ਪਿਆਰੁ । (ਵਾਰ ਸਿਰੀ ਰਾਗੁ ਮਃ ੩)

੨. ਗਉੜੀ ਰਾਗਿ ਸੁਲਖਣੀ ਜੋ ਖਸਮੈ ਚਿਤਿ ਕਰੋਇ । (ਵਾਰ ਗਉੜੀ ਮਃ ੫)

- *3. To be imbued with the word is Vadhans ; adopt True Name in your heart. (Vār Vadhans M. III.)
4. Sorath is always pleasant, if the True One is in the heart. (Vār Sorath M. I.)
5. Dhanāsari is considered rich, O brother, when it serves the True Guru. (Shalok Vārā te Vadhik—III.)
6. Creating the sound of Bilāwal Raga, the (praises of the) great Hari and Prabhu are sung. (Vār Bilāwal M. IV.)
7. Rāmkalī is that by which Rama resides in the heart. (Vār Rāmkalī M. III)
8. Kedarā is considered as the best Raga, if it creates love for the word, O brother ! (Vār Mārū M. III)
9. If the disciples of the Guru sing Malār Raga, their mind and body get cooled (from the heat of passions). (Vār Malār M. III.)

From the above examples it is clear that the Ragas must be sung in a mood of ecstasy, otherwise they are valueless :

- **1. Bilāwal should be sung at the time when the Name of the Lord is in the mouth. (Vār Bilāwal M. III)

*੩. ਸਬਦਿ ਰਤੇ ਵਡਹੰਸ ਹੈ ਸਚੁ ਨਾਮੁ ਉਰਿਧਾਰਿ । (ਵਾਰ ਵਡਹੰਸ ਮਃ ੩)

੪. ਸੋਰਠਿ ਸਦਾ ਸੁਹਾਵਣੀ ਜੇ ਸਚਾ ਮਨਿ ਹੋਇ । (ਵਾਰ ਸੋਰਠਿ ਮਃ ੪—ਸ਼ਲੋਕ ਮਃ ੧)

੫. ਧਨਾਸਰੀ ਧਨਵੰਤੀ ਜਾਣੀਐ ਭਾਈ ਜਾਂ ਸਤਿਗੁਰ ਕੀ ਕਾਰ ਕਮਾਇ ।
(ਸ਼ਲੋਕ ਵਾਰਾਂ ਤੇ ਵਧੀਕ—ਮਃ ੩)

੬. ਹਰਿ ਉਤਮੁ ਹਰਿ ਪ੍ਰਭੁ ਗਾਵਿਆ ਕਰਿ ਨਾਦੁ ਬਿਲਾਵਲੁ ਰਾਗੁ ।
(ਵਾਰ ਬਿਲਾਵਲੁ ਮਃ ੪)

੭. ਰਾਮਕਲੀ ਰਾਮੁ ਮਨਿ ਵਸਿਆ । (ਵਾਰ ਰਾਮਕਲੀ ਮਃ ੩)

੮. ਕੇਦਾਰਾ ਰਾਗਾ ਵਿਚ ਜਾਣੀਐ ਭਾਈ ਸਬਦੇ ਕਰੇ ਪਿਆਰੁ । (ਵਾਰ ਮਾਰੂ ਮਃ ੩)

੯. ਗੁਰਮੁਖਿ ਮਲਾਰ ਰਾਗੁ ਜੋ ਕਰਹਿ ਤਿਨ ਤਨੁ ਮਨੁ ਸੀਤਲੁ ਹੋਇ ।
(ਵਾਰ ਮਲਾਰ ਮਃ ੧—ਸ਼ਲੋਕ ਮਃ ੩)

**੧. ਬਿਲਾਵਲੁ ਤਬ ਹੀ ਕੀਜੀਐ ਜਬ ਮੁਖਿ ਹੋਵੈ ਨਾਮੁ । (ਵਾਰ ਬਿਲਾਵਲੁ ਮਃ ੩)

- *2. Sing the Bilāwal, O dear ones ! by concentrating on ONE. (Vār Bilāwal M. III)

otherwise

3. There can be no Bilāwal in duality ;
The self-willed person does not attain the target.
(Vār Bilāwal M. III)

The above idea is found in several verses of *Adi Granth*, some of which have been quoted earlier.

*2. ਬਿਲਾਵਲੁ ਕਰਿਹੁ ਤੁਮ ਪਿਆਰਿਹੋ ਏਕਸੁ ਸਿਉ ਲਿਵ ਲਾਇ । (ਵਾਰ ਬਿਲਾਵਲੁ ਮਃ ੩)

੪. ਦੂਜੈ ਭਾਂਇ ਬਿਲਾਵਲੁ ਨ ਹੋਵਈ ਮਨਮੁਖਿ ਬਾਇ ਨ ਪਾਇ । (ਵਾਰ ਬਿਲਾਵਲੁ ਮਃ ੩)

CHAPTER IV

THE IMAGERY IN ADI GRANTH

*The image or the metaphor, the organising principle of poetry—The diversity of images in **Adi Granth**—Images from Nature and images from daily indoor life—Other images—The images used for God, Guru, Soul, Body, etc.—The use of symbols and mythology in **Adi Granth**.*

CHAPTER IV

THE IMAGERY IN ADI GRANTH

Metre and metaphor are the two main organising principles of Poetry. We have observed in a previous chapter the use of metre in *Adi Granth*. Besides metre, metaphor is the most important factor in a poetical composition. The metaphors create imagery which is our subject in this chapter. According to C. Dey Lewis, the poetic image "is a picture made out of words. An epithet, a metaphor, a simile may create an image; or an image may be presented using a phrase or passage on the face of it purely descriptive, but conveying to our imagination something more than the accurate reflection of an external reality. Every poetic image, therefore, is to some degree metaphorical."

An ordinary image is a visual one but "too much importance has always been attached to the sensory qualities of images."² The observations and feelings of the poet manifest themselves through poetic images. These images lay bare 'his own innermost likes and dislikes, observations and interests, associations of thought, attitudes of mind and beliefs.'

Adi Granth, as we have seen, contains the poetry of Indian saints who lived from twelfth to seventeenth century. These saints belonged to different parts of the country, different groups of society and different political and economic spheres. But they had a common religious ideology, therefore, though in their poetical com-

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1. *The Poetic Image* by C. Dey Lewis.
 2. I. A. Richards as quoted in *Theory of Literature* by Welleck and Warren.

positions they repeated the same thoughts, they presented images drawn from their own visible and intellectual spheres. Thus we find great diversity of imagery in *Adi Granth*.

Spurgeon has divided the images of Shakespeare into two groups, firstly, the images from Nature, and secondly, the images from daily indoor life. This division can be applied to the images in *Adi Granth*.

The first group includes the images from the life of countryside, the weather and its changes, the seasons, the sky, the sunrise and dawn, the clouds, rain and wind, sunshine and shadow, the garden, flowers, trees, growth and decay, pruning and grafting, manuring and weeding, the sea and ships, the river and its banks, the weeds and grasses, pools and water, animals, birds and insects, sports and games. A few examples of each are given below :

I—The weather and its changes—the seasons

*1. O Farid! the season hath changed, the forest is shaken,
the leaves are dropping off. (Shalok Farid)

2. In the month of Katik come the cranes, In Chet the
fire spreads in the jungles, in Sāwan there are flashes
of lightning ;

In winter the arms look splendid around the neck of
the Lord. (Āsā Farid).

3. It is Chet. The pleasant spring hath come, adorned
by the bumble-bees.

In Bār area the forests have blossomed forth ; I
wish my Lord had come home.

(Tukhārī chhant M. I. Bārahmāhā).

*੧. ਫਰੀਦਾ ਰੁਤਿ ਫਿਰੀ ਵਣੁ ਕੰਬਿਆ ਪਤ ਬੜੇ ਝੜਿ ਪਾਹਿ । (ਸਲੋਕ ਫਰੀਦ)

੨. ਕਤਿਕ ਕੂੰਜਾਂ ਚੇਤਿ ਭਉ ਸਾਵਣਿ ਬਿਜੁਲੀਆਂ ।

ਸੀਆਲੇ ਸੋਹੰਦੀਆਂ ਪਿਰ ਗਲਿ ਬਾਹੜੀਆਂ । (ਆਸਾ ਫਰੀਦ)

੩. ਚੇਤੁ ਬਸੰਤੁ ਭਲਾ ਭਵਰ ਸੁਹਾਵੜੇ ।

ਬਨ ਫੂਲੇ ਮੰਝ ਬਾਰਿ ਮੈ ਪਿਰੁ ਘਰ ਬਾਹੜੇ ।

(ਤੁਖਾਰੀ ਛੰਤ ਮਹਲਾ ੧ ਬਾਰਹਮਾਹਾ)

- *4. It is Bhādon—Misled by delusions in the prime of life, I repent.

The waters are full to the brim, the plains are watery,
in this rainy season, I wish, I had enjoyed the love
of the Lord.

It is rainy dark night, how can the wife be happy ?
the frogs croak and the peacocks squeal.

The *Papīhā* says 'Preo, Preo', the snakes crawl and
bite.

There are mosquitoes on the tank full to the brim,
how can I be happy without the Lord ?

(Tukhāri chhant M. I. Bārahmāhā).

II—The Sky

- **1. Within the salver of the sky, the sun and moon are
like earthen lamps and the stars like pearls.

(Dhanāsari M.I.).

2. In a dewy night the stars glitter,
The saints, who are dear to Rām, wake. (Āsā M.V.)

*੪. ਭਾਦਉ ਭਰਮਿ ਭੁਲੀ ਭਰਿ ਜੋਬਨਿ ਪਛੁਤਾਈ ।

ਜਲ ਬਲ ਨੀਰਿ ਭਰੇ ਬਰਸ ਰੁਤੇ ਰੰਗੁ ਮਾਣੀ ।

ਬਰਸੇ ਨਿਸਿ ਕਾਲੀ ਕਿਉ ਸੁਖ ਬਾਲੀ ਦਾਦਰ ਮੋਰ ਲਵੰਤੇ ।

ਪ੍ਰਿਉ ਪ੍ਰਿਉ ਚਵੈ ਬਬੀਹਾ ਬੋਲੇ ਭੁਇਅੰਗਮ ਫਿਰਹਿ ਡਸੰਤੇ ।

ਮਛਰ ਡੰਗ ਸਾਇਰ ਭਰ ਸੁਭਰ ਬਿਨੁ ਹਰਿ ਕਿਉ ਸੁਖ ਪਾਈਐ ।

(ਤੁਖਾਰੀ ਛੰਤ ਮਹਲਾ ੧ ਬਾਰਹਮਾਹਾ)

**੧. ਗਗਨ ਮੈ ਬਾਲੁ ਰਵਿ ਚੰਦ ਦੀਪਕ ਬਨੇ ਤਾਰਿਕਾ ਮੰਡਲ ਜਨਕ ਮੋਤੀ ।

(ਧਨਾਸਰੀ ਮਹਲਾ ੧)

੨. ਭਿੰਨੀ ਰੈਨੜੀਐ ਚਾਮਕਨਿ ਤਾਰੇ ।

ਜਾਗਹਿ ਸੰਤ ਜਨਾ ਮੇਰੇ ਰਾਮ ਪਿਆਰੇ ।

(ਆਸਾ ਮਹਲਾ ੫)

*3. Those stars that are seen in the sky,
By which painter they have been painted ?
(Gaurī Kabir)

4. In the mind of him who knows Brahman, is light,
As the (light of the) sky is above the earth.
(Gaurī Sukhmanī M.V.)

III—The Sunrise and Dawn.

**1. The sparrow chirps at the dawn of the day, many
waves flow on ;

The saints have adopted wonderful forms in the love
of the Name, Saith Nanak. (Vār Gaurī M.V.)

2. If a hundred moons and a thousand suns rise.
In spite of there being so much light, there is terrible
darkness without the Guru. (Vār Āsā M.I.)

3. The eyes of *Chakrī* do not want sleep, without the
Lord there is no sleep.

When the sun rises, it sees the Lord with her own
eyes, she bows at the feet of the Lord.

(Malār M.I.)

*੩. ਓਇ ਜੁ ਦੀਸਹਿ ਅੰਬਰਿ ਤਾਰੇ ।

ਕਿਨਿ ਓਇ ਚੀਤੇ ਚੀਤਨਹਾਰੇ ।

(ਗਉੜੀ ਕਬੀਰ)

੪. ਬ੍ਰਹਮ ਗਿਆਨੀ ਕੈ ਮਨਿ ਹੋਇ ਪਰਗਾਸ ।

ਜੈਸੇ ਧਰ ਉਪਰ ਆਗਾਸ ।

(ਗਉੜੀ ਸੁਖਮਨੀ ਮਹਲਾ ੫)

**੧. ਚਿਤੀ ਚੁਹਕੀ ਪਹ ਛਟੀ ਵਗਨਿ ਬਹੁਤੁ ਤਰੰਗ ।

ਅਚਰਜ ਰੂਪ ਸੰਤਨ ਰਚੇ ਨਾਨਕ ਨਾਮਹਿ ਰੰਗ ।

(ਵਾਰ ਗਉੜੀ ਮਹਲਾ ੫)

੨. ਜੇ ਸਉ ਚੰਦਾ ਉਗਵਹਿ ਸੂਰਜ ਚੜਹਿ ਹਜਾਰ ।

ਏਤੇ ਚਾਨਣ ਹੋਇਆਂ ਗੁਰ ਬਿਨ ਘੋਰ ਅੰਧਾਰ ।

(ਵਾਰ ਆਸਾ ਮਹਲਾ ੧—ਸਲੋਕ ਮ: ੨)

੩. ਚਕਵੀ ਨੈਨ ਨੀਦ ਨਹਿ ਚਾਹੈ ਬਿਨ ਪਿਰ ਨੀਦ ਨ ਪਾਈ ।

ਸੂਰ ਚਰੈ ਪ੍ਰਿਉ ਦੇਖੈ ਨੈਨੀ ਨਿਵ ਨਿਵ ਲਾਗੈ ਪਾਈ ।

(ਮਲਾਰ ਮਹਲਾ ੧)

- *4. The ray of the sun comes from the sky and the lotus
of the tank blossoms ;
Such is the love of the Lord in the heart that light
meets the light. (Malār M.I.)
5. Kabīr says : as the stars at dawn pass away, so this
body passes away. (Shalok Kabir)

IV—The Clouds and Lightning..

- **1. The lightnings flash, saith Nanak, the deep dark
clouds thunder ;
It rains heavily, the wives look splendid with their
Lord. (Vār Mārū M.V.)
2. As is a flash of lightning, so the world passes away.
(Vār Gauṛī-M.V.)
3. It is the pleasing rainy season, in Sāwan and Bhādon,
there is happiness ;
The clouds have come low and it is raining, the plains
and watery-beds are full of rain-water.
(Rāmkalī M. V. Rutti')
4. The Lord does not come home, I feel miserable and
sigh ; the flash of lightning frightens me.
(Tukhārī Chhant M.I. Bārahmāhā)

*੪. ਸਰਵਰਿ ਕਮਲੁ ਕਿਰਣਿ ਆਕਾਸੀ ਬਿਗਸੇ ਸਹਜਿ ਸੁਭਾਈ ।

ਪ੍ਰੀਤਮ ਪ੍ਰੀਤਿ ਬਨੀ ਅਭ ਐਸੀ ਜੋਤੀ ਜੋਤਿ ਮਿਲਾਈ ।

(ਮਲਾਰ ਮਹਲਾ ੧)

੫. ਕਬੀਰ ਪਰਭਾਤੇ ਤਾਰੇ ਖਿਸਹਿ ਤਿਉ ਇਹੁ ਖਿਸੈ ਸਰੀਰੁ ।

(ਸ਼ਲੋਕ ਕਬੀਰ)

**੧. ਨਾਨਕ ਬਿਜੁਲੀਆਂ ਚਮਕੰਨਿ ਘੁਰਨਿ ਘਟਾ ਅਤਿ ਕਾਲੀਆ ।

ਬਰਸਨਿ ਮੇਘ ਅਪਾਰ ਨਾਨਕ ਸੰਗਮਿ ਪਿਰੀ ਸੁਹੰਦੀਆ । (ਵਾਰ ਮਾਰੂ ਮ: ੫)

੨. ਦਾਮਨੀ ਚਮਤਕਾਰ ਤਿਉ ਵਰਤਾਰਾ ਜਗਥੇ । (ਵਾਰ ਗਉੜੀ ਮ: ੫)

੩. ਰੁਤਿ ਬਰਸੁ ਸੁਹੇਲੀਆ ਸਾਵਣ ਭਾਦਵੇ ਆਨੰਦ ਜੀਉ ।

ਘਣ ਉਨਵਿ ਵਹੇ ਜਲ ਬਲ ਪੂਰਿਆ ਮਕਰੰਦ ਜੀਉ ।

(ਰਾਮਕਲੀ ਮ: ੫ ਰੁਤੀ)

੪. ਪਿਰ ਘਰ ਨਹੀ ਆਵੈ ਮਰੀਐ ਹਾਵੈ ਦਾਮਨਿ ਚਮਕ ਡਰਾਏ ।

(ਤੁਖਾਰੀ ਛੰਤ ਮਹਲਾ ੧ ਬਾਰਹਮਾਹਾ)

V—Rain and Wind

- *1. The watery-beds and plains are full of rain-water, the cold wind blows. (Vār Mārū M. V.)
2. There is mud in the lanes, saith Farīd, the house is far away, I love the beloved ;
If I go, my blanket gets wet and if not, my love breaks asunder.
The blanket may get wet and soaked, O Allah ! may it rain,
So that I may go and meet the friends and love may not break asunder. (Shalok Farīd).
3. Let there be squall and rain, I shall go to see the Guru. (Suhī M. IV.)
4. The mountain is not moved by the storm and wind. (Vār Sattā Balwand).

VI—Sunshine and Shadow

- **1. The sun appeared with resplendent light. (Suhī M. V.)
2. He loves the shadow of the tree ;
The shadow ends and he repents in the mind. (Gaurī M. V.)

*੧. ਜਲ ਥਲ ਨੀਰਿ ਭਰੇ ਸੀਤਲ ਪਵਣ ਬੁਲਾਰਦੇ ।

(ਵਾਰ ਮਾਰੂ ਮਹਲਾ ੫)

੨. ਫਰੀਦਾ ਗਲੀਏ ਚਿਕੜੁ ਦੂਰਿ ਘਰੁ ਨਾਲਿ ਪਿਆਰੇ ਨੇਹੁ ।

ਚਲਾ ਤ ਭਿਜੈ ਕੰਬਲੀ ਰਹਾਂ ਤ ਤੁਟੈ ਨੇਹੁ ।

ਭਿਜਉ ਸਿਜਉ ਕੰਬਲੀ ਅਲਹ ਵਰਸਉ ਮੋਹੁ ।

ਜਾਇ ਮਿਲਾ ਤਿਨ੍ਹਾ ਸਜਣਾ ਤੁਟਉ ਨਾਹੀ ਨੇਹੁ ।

(ਸ਼ਲੋਕ ਫਰੀਦ)

੩. ਬਅੜੁ ਬਾਗੀ ਮੀਹੁ ਵਰਜੈ ਭੀ ਗੁਰ ਦੇਖਣ ਜਾਈ ।

(ਸੂਹੀ ਮ: ੪)

੪. ਬਖਤਿ ਵਾਉ ਨ ਡੋਲਈ ਪਰਬਤੁ ਮੋਰਾਣੁ ।

(ਵਾਰ ਰਾਮਕਲੀ ਸਤੋ ਬਲਵੰਡ ਕੀ)

**੧. ਪ੍ਰਗਟਿਆ ਸੂਰੁ ਜੋਤਿ ਉਜੀਆਰਾ ।

(ਸੂਹੀ ਮ: ੫)

੨. ਬਿਰਖ ਕੀ ਛਾਇਆ ਸਿਉ ਰੰਗ ਲਾਵੈ ।

ਉਹ ਬਿਨਸੈ ਉਹੁ ਮਨਿ ਪਛੁਤਾਵੈ ।

(ਗਉੜੀ ਮ: ੫)

*3. As we see the shadow of the tree,
After death, say, whose māyā is it? (Gauṛī Kabīr)

4. Māyā is a deceit, O mother!

It is like the fire of straw, the shadow of cloud and
the water of flood without the remembrance of
Govind. (Toḍī M. V.)

**VII—The Garden, Flowers, Trees, Growth and Decay,
Pruning and Grafting, Manuring and Weeding.**

**1. There is one tree, its boughs are innumerable, the
flowers and leaves are full of sap.

This is the garden of nectar, that Perfect Harī hath
made it. (Rāmkalī Kabīr)

2. Kabīr says; human birth is precious, it does not
take place again and again;

As the ripe fruit of the forest fall to the ground and
do not stick again to the branch. (Shalok Kabīr)

3. Just as there is fragrance in the flower, reflection in
the mirror,

Similarly Harī lives within, search Him in thy heart,
O brother! (Dhanāsarī M. IX.)

*੩. ਜਸ ਦੇਖੀਐ ਤਰਵਰ ਕੀ ਛਾਇਆ ।

ਪ੍ਰਾਨ ਗਏ ਕਹੁ ਕਾਂਕੀ ਮਾਇਆ । (ਗਉੜੀ ਕਬੀਰ)

੪. ਮਾਈ ਮਾਇਆ ਛਲੁ ।

ਤ੍ਰਿਣ ਕੀ ਅਗਨਿ ਸੇਘ ਕੀ ਛਾਇਆ ਗੋਬਿੰਦ ਭਜਨ ਬਿਨੁ ਹੜ ਕਾ ਜਲੁ ।
(ਟੋਡੀ ਮ: ੫)

**੧. ਤਰਵਰ ਏਕੁ ਅਨੰਤ ਭਾਰ ਸਾਖਾ ਪੁਹਪ ਪੜੁ ਰਸ ਭਰੀਆ ।

ਇਹ ਅੰਮ੍ਰਿਤ ਕੀ ਬਾੜੀ ਹੈ ਰੇ ਤਿਨਿ ਹਰਿ ਪੂਰੇ ਕਰੀਆ ।

(ਰਾਮਕਲੀ ਕਬੀਰ)

੨. ਕਬੀਰ ਮਾਨਸ ਜਨਮੁ ਦੁਲੰਭੁ ਹੈ ਹੋਇ ਨ ਬਾਰੰ ਬਾਰ ।

ਜਿਉ ਬਨ ਫਲੁ ਪਾਕੇ ਭੁਇ ਗਿਰਹਿ ਬਹੁਰਿ ਨ ਲਾਗਹਿ ਭਾਰ ।

(ਸ਼ਲੋਕ ਕਬੀਰ)

੩. ਪੁਹਪ ਮਧਿ ਜਿਉ ਬਾਸੁ ਬਸਤੁ ਹੈ ਮੁਕਰ ਮਾਹਿ ਜੈਸੇ ਛਾਈ ।

ਤੈਸੇ ਹੀ ਹਰਿ ਬਸੈ ਨਿਰੰਤਰਿ ਘਟ ਹੀ ਧੋਜਹੁ ਭਾਈ । (ਧਨਾਸਰੀ ਮ: ੯)

- *4. The Simmal-tree is straight, very long and very thick.
Those who come to it with hope, where do they go
away disappointed ?
Its fruit are insipid, its flowers nauseous, its leaves
are of no use.
The sweetness consists in humility, O Nanak !, this
is the essence of virtuous conduct. (Vār Āsā M. I.)
5. The forest hath blossomed for fruit,
And when there is fruit, the flowers are no more.
The practice of Karmas is for knowledge,
When one attains knowledge, the karmas end.
(Bhairo Ravidās)
6. As a husbandman sows his field ;
the crop is shorn, whether young or mature, O man,
What is born, know, that that dies again,
The devotee of Govind alone becomes stable.
(Āsā M. V.)
7. The mind is the ploughman, the practice is husbandry,
the effort is water and the body is the field.
Sow the Name and put the manure of contentment
and keep the garb of humility.
With karmas of love the crop will grow, see, such
house is fortunate. (Sorath M. I.)

- *੪. ਸਿੰਮਲ ਰੁਖੁ ਸਰਾਇਰਾ ਅਤਿ ਦੀਰਘ ਅਤਿ ਮੁਚੁ ।
ਓਇ ਜਿ ਆਵਹਿ ਆਸ ਕਰਿ ਜਾਹਿ ਨਿਰਾਸੇ ਕਿਤੁ ।
ਫਲ ਫਿਕੇ ਫੁਲ ਬਕਬਕੇ ਕੰਮਿ ਨ ਆਵਹਿ ਪਤ ।
ਮਿਠਤੁ ਨੀਵੀ ਨਾਨਕਾ ਗੁਣ ਚੰਗਿਆਈਆ ਤਤੁ । (ਵਾਰ ਆਸਾ ਮਃ ੧)
੫. ਫਲ ਕਾਰਨ ਫੂਲੀ ਬਨਰਾਇ । ਫਲੁ ਲਾਗਾ ਤਬ ਫੂਲ ਬਿਲਾਇ ।
ਗਿਆਨੈ ਕਾਰਨ ਕਰਮ ਅਭਿਆਸੁ । ਗਿਆਨੁ ਭਇਆ ਤਹ ਕਰਮਹ ਨਾਸੁ ।
(ਭੈਰਉ ਰਵਿਦਾਸ)
੬. ਜੈਸੇ ਕਿਰਸਾਣੁ ਬੋਵੈ ਕਿਰਸਾਨੀ । ਕਾਚੀ ਪਾਕੀ ਬਾਢਿ ਪਰਾਨੀ ।
ਜੋ ਜਨਮੈ ਸੋ ਜਾਨਹੁ ਮੁਆ । ਗੋਵਿੰਦ ਭਗਤੁ ਅਸਥਿਰੁ ਹੈ ਥੀਆ ।
(ਆਸਾ ਮਹਲਾ ੫)
੭. ਮਨੁ ਹਾਲੀ ਕਿਰਸਾਣੀ ਕਰਣੀ ਸਰਮੁ ਪਾਣੀ ਤਨੁ ਖੇਤੁ ।
ਨਾਮੁ ਬੀਜ ਸੰਤੋਖੁ ਸੁਹਾਗਾ ਰਖੁ ਗਰੀਬੀ ਵੇਸੁ ।
ਭਾਉ ਕਰਮ ਕਰਿ ਜੰਮਸੀ ਸੇ ਘਰ ਭਾਗਨ ਦੇਖੁ । (ਸੋਰਠਿ ਮਃ ੧)

- *8. The right time for sowing the True Name hath come ;
what one sows, that he will eat. (Vār Gauṛī M. V.)
9. Thou wilt rise and depart at dawn like the guest of
a night.
Why art thou enamoured with thy household ? All
is like a flower-garden. (Sṛī Rāga M. V.)

VIII—Sea and Ships

- **1. However saline may be the waters of the sea, the
disciple crosses it to meet the Guru. (Sūhī M. IV.)
2. The world is like an ocean which can be crossed by
the grace of the Guru. (Shalok Sahaskritī M. I.)
3. The feet of Hari are the ship, o mind, boarding which
we can cross (the ocean). (Āsā M. V.)
4. The raft could not be prepared at the proper time ;
When the ocean is in high tide, it is difficult to cross.
(Sūhī Farid).

IX—The River and its Banks

- †1. Long long the river flows underneath the bank.
What can the wave do to the raft, if the ferryman
remains cautious. (Shalok Farid).

- *੮. ਵਤ ਲਗੀ ਸਜੇ ਨਾਮ ਕੀ ਜੋ ਬੀਜੇ ਸੋ ਖਾਇ । (ਵਾਰ ਗਉੜੀ ਮਃ ੫)
੯. ਜੇਸੇ ਰੈਣਿ ਪਰਾਹੁਣੇ ਉਠਿ ਚਲਸਹਿ ਪਰਭਾਤਿ ।
ਕਿਆ ਤੂੰ ਰਤਾ ਗਿਰਸਤ ਸਿਉ ਸਭ ਫੁਲਾ ਕੀ ਬਾਗਤਿ ।
(ਸਿਰੀ ਰਾਗੁ ਮਃ ੫)

- **੧. ਸਮੁੰਦੁ ਸਾਗਰੁ ਹੋਵੈ ਬਹੁ ਖਾਰਾ ਗੁਰਸਿਖੁ ਲੰਘਿ ਗੁਰ ਪਹਿ ਜਾਈ ।
(ਸੂਹੀ ਮਹਲਾ ੪)
੨. ਸਾਗਰੁ ਸੰਸਾਰਸੁ ਗੁਰਪਰਸਾਦੀ ਤਰਹਿ ਕੇ । (ਸ਼ਲੋਕ ਸਹਸਕ੍ਰਿਤੀ ਮਃ ੧)
੩. ਬੋਹਿਥੜਾ ਹਰਿ ਚਰਣ ਮਨ ਚੜਿ ਲੰਘੀਐ । (ਆਸਾ ਮਹਲਾ ੫)
੪. ਬੇੜਾ ਬੰਧਿ ਨ ਸਕਿਓ ਬੰਧਨ ਕੀ ਵੇਲਾ ।
ਭਰ ਸਰਵਰ ਜਬ ਉਛਲੈ ਤਬ ਤਰਣ ਦੁਹੇਲਾ । (ਸੂਹੀ ਫਰੀਦ)
†੧. ਲੰਮੀ ਲੰਮੀ ਨਦੀ ਵਹੈ ਕੰਧੀ ਕਰੈ ਹੇਤਿ ।
ਬੇੜੇ ਨੋ ਕਪਰੁ ਕਿਆ ਕਰੇ ਜੇ ਪਾਤਣ ਰਹੈ ਸੁਚੇਤਿ । (ਸ਼ਲੋਕ ਫਰੀਦ)

*2. On the bank of a river sits a crane and sports, saith Farid.

Whilst playing, hawks have unawares fallen on the crane. (Shalok Farid).

3. How long a tree will remain firm on a river-bank ?

How long will water be kept in a raw vessel, saith Farid. (Shalok Farid).

4. O ye traveller on the bank of the river, down there is deep marsh ;

Beware of the slipping of thy feet and sprinkling thy attire (with mud). (Vār Mārū M. V.)

X—The Weeds and Grasses

**1. Become the grass of the way,

If you want to find the all-pervading Lord, saith Farid.

Some break down, the other are trodden under feet, Then they are introduced to the gate of the Lord.

(Shalok Farid).

2. The fruit are beautiful which hang at the neck of the Akk-tree.

Parting and separation from the Lord take place by the knot of doubt. (Vār Gauṛī M. V.)

*2. ਫਰੀਦਾ ਦਰੀਆਵੈ ਕੰਨੈ ਬਗੁਲਾ ਬੈਠਾ ਕੋਲ ਕਰੇ ।

ਕੋਲ ਕਰੇਦੇ ਹੰਝ ਨੋ ਅਚਿੰਤੋ ਬਾਜ ਪਏ । (ਸ਼ਲੋਕ ਫਰੀਦ)

੩. ਕੰਧੀ ਉਤੈ ਰੁਖੜਾ ਕਿਚਰਕੁ ਬੰਨੈ ਧੀਰ ।

ਫਰੀਦਾ ਕਰੇ ਭਾਂਡੈ ਰਖੀਐ ਕਿਚਰੁ ਤਾਈ ਨੀਰੁ । (ਸ਼ਲੋਕ ਫਰੀਦ)

੪. ਕੁਰੀਏ ਕੁਰੀਏ ਵੈਦਿਆ ਤਲਿ ਗਾੜਾ ਮਹਰੇਰੁ ।

ਵੇਖੋ ਛਿਟੜਿ ਥੀਵਦੋ ਜਾਮਿ ਖਿਸੰਦੇ ਪੋਰੁ । (ਵਾਰ ਮਾਰੂ ਮਃ ੫)

**੧. ਫਰੀਦਾ ਥੀਉ ਪਵਾਹੀ ਦਭੁ । ਜੇ ਸਾਈ ਲੋੜਹਿ ਸਭੁ ।

ਇਕ ਛਿਜਹਿ ਬਿਆ ਲਤਾੜੀਅਹਿ । ਤਾਂ ਸਾਈ ਦੇ ਦਰਿ ਵਾੜੀਅਹਿ ।

(ਸ਼ਲੋਕ ਫਰੀਦ)

੨. ਖਖੜੀਆ ਸੁਹਾਵੀਆ ਲਗੜੀਆ ਅਕ ਕੰਠਿ ।

ਬਿਰਹ ਵਿਛੋੜਾ ਧਣੀ ਸਿਉ ਨਾਨਕ ਸਹਜੈ ਗੰਠਿ । (ਵਾਰ ਗਉੜੀ ਮਃ ੫)

- *3. That *Purusha* is like the beautifully-coloured earth,
studded with gems of grass, in whose mind the love
of Hari dwells.

All his affairs become easy if the True Guru is pleased,
saith Nanak. (Vār Gauṛī M. V.)

4. The bones are burnt like the bundle of wood,
The hair are burnt like the sheaf of grass.

(Gaund Kabir).

XI—Pools and Water

- **1. The mind hath become pure like the water of the
Ganges, saith Kabir.

Hari follows him saying, 'Kabir, Kabir'.

(Shalok Kabir)

2. The gems were produced from the water when the
mountain Meru was made the churning staff.

(Vār Mājī M. I.)

3. On a pond in saltpetre soil, geese have come and
descended.

They dip their beaks in the water but do not drink,
they burn to fly away. (Shalok Farid.)

4. As a creature dies without water, so the disciple dies
without the Guru. (Sūhi M. IV)

*੨. ਧਰਣਿ ਸੁਵੰਨੀ ਖੜ ਰਤਨ ਜੜਾਵੀ ਹਰਿ ਪ੍ਰੇਮ ਪੁਰਖੁ ਮਨਿ ਵੂਠਾ ।

ਸਭੇ ਕਾਜ ਸੁਹੇਲੜੇ ਥੀਏ ਗੁਰੁ ਨਾਨਕੁ ਸਤਿਗੁਰੁ ਤੂਠਾ ।

(ਵਾਰ ਗਉੜੀ ਮਃ ੫)

੪. ਹਾਡ ਜਲੇ ਜੈਸੇ ਲਕਰੀ ਕਾ ਤੂਲਾ ।

ਕੇਸ ਜਲੇ ਜੈਸੇ ਘਾਸ ਕਾ ਪੂਲਾ ।

(ਗੋਂਡ ਕਬੀਰ)

**੧. ਕਬੀਰ ਮਨੁ ਨਿਰਮਲੁ ਭਇਆ ਜੈਸਾ ਗੰਗਾ ਨੀਰੁ ।

ਪਾਛੇ ਲਾਗੋਂ ਹਰਿ ਫਿਰੈ ਕਹਤ ਕਬੀਰ ਕਬੀਰ ॥ (ਸ਼ਲੋਕ ਕਬੀਰ)

੨. ਪਾਣੀ ਵਿਚਹੁ ਰਤਨ ਉਪੰਨੇ ਮੇਰੁ ਕੀਆ ਮਾਧਾਲੀ । (ਵਾਰ ਮਾਝ ਮਃ ੧)

੩. ਕਲਰ ਕੋਰੀ ਛਪੜੀ ਆਇ ਉਲਥੇ ਹੰਝ ।

ਚਿੰਜੂ ਬੋੜਨਿ ਨਾ ਪੀਵਹਿ ਉਡਣ ਸੰਦੀ ਡੰਝ । (ਸ਼ਲੋਕ ਫਰੀਦ)

੪. ਜਿਉ ਪ੍ਰਾਣੀ ਜਲ ਬਿਨੁ ਹੈ ਮਰਤਾ ਤਿਉ ਸਿਖੁ ਗੁਰ ਬਿਨੁ ਮਰ ਜਾਈ ।

(ਸੂਹੀ ਮਹਲਾ ੪)

XII—Animals

- *1. The creature who is without the devotion of the Lord,
His body may be considered like that of a swine or
a dog. (Shalok M. IX)
2. Thou art the cage and I am thy parrot ;
What can the He—cat Yama do to me ? (Gaurī Kabīr)
3. Why should we take refuge of the tiger, when we can
be devoured by a jackal ? (Bilāwal Sadhna)
4. Without Harī we become like the bulls of others ;
With bruised noses, broken shoulders we eat the chaff
of coarse grain. (Gūjri Kabīr)
5. Just as the calf of the cow is set free,
It suckles the teats and takes in the draughts of butter
(through milk) ;
Namdeva has met Nārāyan ;
by meeting the Guru he hath known the unknowable.
(Gaund Namdeva)
6. Hear thou, o black deer, why art thou attached to the
garden ?
The fruit of poison is sweet for four days, then it
becomes hot (harmful) again. (Āsā M. I.)

- *੧. ਏਕ ਭਗਤਿ ਭਗਵਾਨ ਜਿਹ ਪ੍ਰਾਨੀ ਕੈ ਨਾਹਿ ਮਨ ।
ਜੈਸੇ ਸੂਕਰ ਸੁਆਨ ਨਾਨਕ ਮਾਨੋ ਤਾਹਿ ਤਨ ।
੨. ਤੂੰ ਪਿੰਜਰ ਹਉ ਸੁਅਟਾ ਤੋਰ ।
ਜਮੁ ਮੰਜਾਰੁ ਕਹਾ ਕਰੈ ਮੋਰ । (ਗਉੜੀ ਕਬੀਰ)
੩. ਸਿੰਘ ਸਰਨ ਕਤ ਜਾਣੀਐ ਜਉ ਜੰਬੁਕੁ ਗ੍ਰਾਸੈ ।
(ਬਿਲਾਵਲ ਸਧਨਾ)
੪. ਹਰਿ ਬਿਨੁ ਬੈਲ ਬਿਰਾਨੇ ਹੁਈ ਹੈ ।
ਫਾਟੇ ਨਾਕਨੁ ਟੁਟੇ ਕਾਧਨ ਕੋਦਉ ਕਉ ਭੁਖ ਖਈ ਹੈ । (ਗੁਜਰੀ ਕਬੀਰ)
੫. ਜੈਸੇ ਗਾਇ ਕਾ ਬਾਛਾ ਛੂਟਲਾ ।
ਨਾਮਦੇਉ ਨਾਰਾਇਨ ਪਾਇਆ । ਗੁਰ ਭੇਟਤ ਅਲਖ ਲਖਾਇਆ ।
(ਗੋਂਡ ਨਾਮਦੇਵ)
੬. ਤੂੰ ਸੁਣਿ ਹਰਣਾ ਕਾਲਿਆ ਕੀ ਵਾੜੀਐ ਰਾਤਾ ਰਾਮ ।
ਬਿਖੁ ਫਲੁ ਮੀਠਾ ਚਾਰਿ ਦਿਨ ਫਿਰਿ ਹੋਵੈ ਤਾਤਾ ਰਾਮ ।
(ਆਸਾ ਮਹਲਾ ੧)

- *7. The fish separated from the water weeps in its eyes,
the fisherman threw a net over it. (Āsā M.I.)

XIII—Birds and Insects

- **1. As in the sky flies the white-clothed crane;
Keeping its mind behind, in its heart continually re-
membering its young ones ;
So the True Guru keeps the disciple absorbed in the
love of Hari, and also keeps him in his heart.
(Gaurī M. IV)
2. The world is like a crow which hath worldly wisdom
in its beak. (Bilāwal M. III)
3. The sparrow picks up a small loaf and chirps on the
sky ;
She is good and is liked by the Lord if she remembers
His Name. (Vār Malār M.I.)
4. Seeing the geese swimming the cranes also became
desirous of swimming.
The helpless cranes sunk and died with the head
downward and feet upward. (Shalok Farīd)

*੭. ਮਛਲੀ ਵਿਛੁੰਨੀ ਨੈਣ ਹੁੰਨੀ ਜਾਲ ਬਧਿਕ ਪਾਇਆ ।

(ਆਸਾ ਮਹਲਾ ੧)

- **੧. ਜੈਸੇ ਗਗਨਿ ਫਿਰੰਤੀ ਉਡਤੀ ਕਪਰੇ ਬਾਗੇ ਵਾਲੀ ।
ਓਹ ਰਾਖੈ ਚੀਤੁ ਪੀਛੈ ਬਿਚਿ ਬਚਰੇ ਨਿਤ ਹਿਰਦੈ ਸਾਰਿ ਸਮਾਲੀ ।
ਤਿਉ ਸਤਿਗੁਰ ਸਿਖ ਪ੍ਰੀਤਿ ਹਰਿ ਹਰਿ ਕੀ ਗੁਰੁ ਸਿਖ ਰਖੇ ਜੀਅ ਨਾਲੀ ।
(ਗਉੜੀ ਬੈਰਾਗਣਿ ਮਃ ੪)
੨. ਜਗੁ ਕਉਆ ਮੁਖਿ ਚੁੰਚ ਗਿਆਨੁ । (ਬਿਲਾਵਲ ਮਃ ੩)
੩. ਅਧਗਲਾ ਚਿਤੀ ਕਾ ਚੁਗਣੁ ਗੋਣਿ ਚੜ੍ਹਾ ਬਿਲਲਾਇ ।
ਖਸਸੈ ਭਾਵੈ ਓਹਾ ਚੰਗੀ ਜਿ ਕਰੇ ਖੁਦਾਇ ਖੁਦਾਇ ।
(ਵਾਰ ਮਲਾਰ ਮਹਲਾ ੧)
੪. ਹੰਸਾ ਦੇਖਿ ਤਰੰਦਿਆ ਬਗਾ ਆਇਆ ਚਾਉ ।
ਭਬਿ ਮੁਏ ਬਗ ਬਪੁੜੇ ਸਿਰੁ ਤਲਿ ਉਪਰਿ ਪਾਉ । (ਸ਼ਲੋਕ ਫਰੀਦ)

*5. The curtain is thin like the wings of a butterfly, but without seeing, He is considered far away.

(Sorath M. V)

6. The ocean like a king having mountains of wealth and property,

Is not equal to an ant, if from its mind He is not forgotten. (Jupjī)

7. The fly dies while it sits on sweet (honey).

(Vār Malār M. I)

8. On a wet ball of molasses, the fly comes after wanderings ;

The one which sits on it is stuck in it, the one which is fortunate, escapes. (Vār Mārū M. V)

9. The hopper of Akk loves the Akk-plant. It sits on the branch of the plant and eats.

He is good and the Lord likes him, if he remembers His Name. (Vār Malār M. I)

XIV—Sports and Games

**1. They mount the horses and handle the guns, but they can only play polo ;

Their mind is with the geese, but they have the flight of a cock. (Vār Gauṛī M. V)

*੫. ਭਾਂਡੀਰੀ ਕੇ ਪਾਤ ਪਾਰਦੇ ਬਿਨੁ ਪੇਖੇ ਦੁਰਾਇਓ ।

(ਸੋਰਠਿ ਮਹਲਾ ੫)

੬. ਸਮੁੰਦ ਸਾਹ ਸੁਲਤਾਨ ਗਿਰਹਾ ਸੇਤੀ ਮਾਲੁ ਧਨੁ ।

ਕੀੜੀ ਤੁਲਿ ਨ ਹੋਵਨੀ ਜੇ ਤਿਸੁ ਮਨਹੁ ਨ ਵੀਸਰਹਿ । (ਜਪੁਜੀ)

੭. ਮਖੀ ਮਿਠੈ ਮਰਣਾ । (ਵਾਰ ਮਲਾਰ ਮ: ੧)

੮. ਗਿਲੀ ਗਿਲੀ ਰੁੰਡੜੀ ਭਉਦੀ ਭਵਿ ਭਵਿ ਆਇ ।

ਜੋ ਬੈਠੇ ਜੋ ਫਾਬਿਆ ਉਬਰੇ ਭਾਗ ਮਥਾਇ । (ਵਾਰ ਮਾਰੂ ਮ: ੫)

੯. ਅਕ ਸਿਉ ਪ੍ਰੀਤ ਕਰੈ ਅਕਤਿਭਾ ਅਕਡਾਲੀ ਬਹਿ ਖਾਇ ।

ਖਸਮੈ ਭਾਵੇ ਓਹੋ ਚੰਗਾ ਜਿ ਕਰੈ ਖੁਦਾਇ ਖੁਦਾਇ ।

(ਵਾਰ ਮਲਾਰ ਮ: ੧)

**੧. ਰੜਿ ਕੈ ਘੋੜੜੇ ਹੁੰਦੇ ਪਕੜਹਿ ਖੁੰਡੀ ਦੀ ਖੇਡਾਰੀ ।

ਹੰਸਾ ਸੇਤੀ ਚਿਤ ਉਲਾਸਹਿ ਕੁਕੜ ਦੀ ਓਡਾਰੀ । (ਵਾਰ ਗਉੜੀ ਮ: ੫)

- *2. He commenced to play the game, the four ages of the world were made by Him a Chaupar play.

All the creatures were made chessmen, He Himself began to throw the dice. (Āsā M. I Patti)

3. The paper was brought and a kite was cut which wandered in the sky.

Though keeping on talking with five persons, the mind is kept in the string. (Rāmkaḷi Namdeva)

4. The juggler has demonstrated a sham ; the world is a play ;

Every moment the play is seen, it passes away without delay. (Āsā M. I)

The second group of images includes the images from the daily indoor life i.e. eating, drinking, cooking, the work of the kitchen, washing and wiping dust, dirt, rust and stains, the body and its movements, sleep and dreams, clothes and materials, patching and mending, common handicrafts, the feel of substances, smooth or soft or sticky, fire, candles and lamps, sickness and medicines, parents and children, birth, death and marriage.

A few examples of each type are given below :

I—Eating, Drinking, Cooking, The Work of the Kitchen

- **1. Cursed is such a living which induces one to eat and fatten his belly.

Without the True Name, saith Nanak, all the affections are enemies. (Vār Sūhī M. III)

- *2. ਬੈ ਬਾਜੀ ਖੇਲਣ ਲਾਗਾ ਚਉਪੜ ਕੀਤੇ ਚਾਰ ਜੁਗਾ ।

ਜੀਅ ਜੰਤ ਸਭ ਸਾਰੀ ਕੀਤੇ ਪਾਸਾ ਢਾਲਣ ਆਪ ਲਗਾ ।

(ਆਸਾ ਮਹਲਾ ੧ ਪਟੀ)

੩. ਆਨੀਲੇ ਕਾਗਦ ਕਾਟੀਲੇ ਗੁਭੀਆ ਆਕਾਸ ਮਧੇ ਡਰਮੀਅਲੇ ।

ਪੰਚ ਜਨਾ ਸਿਉ ਬਾਤ ਬਤਉਆ ਚੀਤ ਸੁ ਡੋਰੀ ਰਾਖੀਅਲੇ ।

(ਰਾਮਕਲੀ ਨਾਮਦੇਵ)

੪. ਨਟੂਐ ਸਾਂਗੁ ਬਣਾਇਆ ਬਾਜੀ ਸੰਸਾਰਾ ।

ਖਿਨੁ ਪਲੁ ਬਾਜੀ ਦੇਖੀਐ ਉਬਰਤ ਨਹੀ ਬਾਰਾ । (ਆਸਾ ਮਹਲਾ ੧)

- **੧. ਫਿਟੁ ਇਵੇਹਾ ਜੀਵਿਆ ਜਿਤੁ ਖਾਇ ਵਧਾਇਆ ਪਟੁ ।

ਨਾਨਕ ਸਚੇ ਨਾਮ ਵਿਣੁ ਸਭੇ ਦੁਸਮਨੁ ਹੋਤੁ । (ਵਾਰ ਸੂਹੀ ਮ: ੩)

- *2. The breads were prepared (mixing fine flour, sugar and clarified butter) and put into the platter.
Those who have pleased the Guru, they eat them to their heart's content. (Vār Mārū M. V)
3. The dry grain of saints is all-treasure.
Thirty-six kinds of food prepared in the house of a Sākat (a follower of mammon) is like poison. (Bilāwal M. V)
4. I have considered this spinach (*saag*) as milk and the whole night hath passed while singing the praises of the Lord.

II—Washing and Wiping Dust, Dirt, Rust and Stains

- **1. If hand, foot and body become defiled,
By washing with water the dust is removed,
If the cloth is polluted by urine,
It is washed by applying soap.
If the intellect is defiled by sins,
It is washed by the Name (of the Lord). (Jupji)
2. What is the good of becoming dust, saith Kabir, that flies up and sticks to the body?
The people of Hari must be such as all-pervading water. (Shalok Kabir)

- *2. ਨਾਨਕ ਭੁਸਰੀਆ ਪਕਾਈਆ ਪਾਈਆ ਬਾਲੇ ਮਾਹਿ ।
ਜਿਨੀ ਗੁਰੂ ਮਨਾਇਆ ਰਜਿ ਰਜਿ ਸੋਈ ਖਾਹਿ । (ਵਾਰ ਮਾਰੂ ਮਹਲਾ ੫)
੩. ਸੰਤਨ ਕਾ ਦਾਨਾ ਰੁਖਾ ਸੋ ਸਰਬ ਨਿਧਾਨ ।
ਗ੍ਰਿਹਿ ਸਾਕਤ ਛਤੀਹ ਪ੍ਰਕਾਰ ਤੇ ਬਿਖੂ ਸਮਾਨ । (ਬਿਲਾਵਲ ਮ: ੫)
੪. ਖੀਰ ਸਮਾਨਿ ਸਾਗੁ ਮੈ ਪਾਇਆ ਗੁਨ ਗਾਵਤ ਰੈਨਿ ਬਿਹਾਨੀ ।
(ਮਾਰੂ ਕਬੀਰ)

- **੧. ਭਰੀਐ ਹਥ ਪੈਰੁ ਤਨੁ ਦੇਹ । ਪਾਣੀ ਧੋਤੈ ਉਤਰਸੁ ਖੋਹ ।
ਮੂਤ ਪਲੀਤੀ ਕਪਤੁ ਹੋਇ । ਦੇ ਸਾਬੁਣੁ ਲਈਐ ਓਹੁ ਧੋਇ ।
ਭਰੀਐ ਮਤਿ ਪਾਪਾ ਕੈ ਜੰਗਿ । ਓਹੁ ਧੋਪੈ ਨਾਵੈ ਕੈ ਰੰਗਿ । (ਜਪੁਜੀ)
੨. ਖੋਹ ਹੁਈ ਤਉ ਕਿਆ ਭਇਆ ਜੋ ਉਝਿ ਲਾਗੈ ਅੰਗ ।
ਹਰਿ ਜਨ ਐਸਾ ਚਾਹੀਐ ਜਿਉ ਪਾਨੀ ਸਰਬੰਗ । (ਸ਼ਲੋਕ ਕਬੀਰ)

- *3. One should not keep company with a Sākat (follower of mammon), saith Kabir,
He should flee far from him; if a black vessel is touched, some stain is received. (Shalok Kabir)
4. This mind became filthy in previous births, it has become black;
If it is washed a hundred times, the black blanket does not get white. (Vār Sorāṭhi M. III)

III—The Body and its Movements

- *1. The mouth is not satiated with speaking, the ear is not satiated with hearing;
The eyes are not satiated with seeing, all these sense-organs are customers of one quality of things.
(Vār Mājh M. I Shalok M. II)
2. With these slender legs I have wandered over low grounds and hills, O Farid!
To-day my cup seems to be at a distance of hundreds of Kos (miles). (Shalok Farid)
3. Let me not sit at the gate of another, O Lord, saith Farid,
If thou wilt put me so, take my soul out of my body.
(Shalok Farid)

*੩. ਕਬੀਰ ਸਾਕਤ ਸੰਗੁ ਨ ਕੀਜੀਐ ਦੂਰਹਿ ਜਾਈਐ ਭਾਗਿ ।

ਬਾਸਨੁ ਕਾਰੋ ਪਰਸੀਐ ਤਉ ਕਛੁ ਲਾਗੈ ਦਾਗੁ । (ਸ਼ਲੋਕ ਕਬੀਰ)

੪. ਜਨਮ ਜਨਮ ਕੀ ਇਸੁ ਮਨ ਕਉ ਮਲੁ ਲਾਗੀ ਕਾਲਾ ਹੋਆ ਸਿਆਹੁ ।

ਖੰਨਲੀ ਧੋਤੀ ਉਜਲੀ ਨ ਹੋਵਈ ਜੇ ਸਉ ਧੋਵਣਿ ਪਾਹੁ ।

(ਵਾਰ ਸੋਰਠਿ ਮ: ੩)

*੧. ਆਖਣੁ ਆਖਿ ਨ ਰਜਿਆ ਸੁਨਣਿ ਨ ਰਜੇ ਕੰਨ ।

ਅਖੀ ਦੇਖਿ ਨ ਰਜਿਆ ਗੁਣ ਗਾਹਕ ਇਕ ਵੰਨ ।

(ਵਾਰ ਮਾਝ ਮ: ੧-ਸ਼ਲੋਕ ਮ: ੨)

੨. ਇਨੀ ਨਿਕੀ ਜੰਘੀਐ ਬਲ ਭੂਗਰ ਭਵਿਓਮਿ ।

ਅਸੁ ਫਰੀਦੈ ਕੂਜੜਾ ਸੈ ਕੋਹਾ ਥੀਓਮਿ । (ਸ਼ਲੋਕ ਫਰੀਦ)

੩. ਬਾਰ ਪਰਾਇਐ ਬੈਸਣਾ ਸਾਈ ਮੁਝੇ ਨ ਦੇਹਿ ।

ਫਰੀਦਾ ਜੇ ਤੂ ਦੇਵੈ ਰਖਸੀ ਜੀਉ ਸਰੀਰਹੁ ਲੇਹਿ । (ਸ਼ਲੋਕ ਫਰੀਦ)

- *4. As a pair of pincers (with teeth) thirty or thirty-two in number, preserve within the tongue of flesh and blood ;

Does one think that something is subject to the pair of pincers of flesh ? Everything is subject to Hari. So when men calumniate the saints, Hari protects the honour of his people. (Gaurī Bairāgan M. IV)

IV—Sleep and Dreams

- **1. She who hath fallen asleep in her father's house, saith Nanak, know, that she is being ambushed out of season.

She hath lost the bundle of virtues and hath gone off, having bound together vices. (Sri Rāgā M. I)

2. Musk is distributed in the night, saith Farid, no portion is allotted to the sleeping ones.

Whose eyes are drowsy, their union (with the Lord) is difficult. (Shalok Farid).

3. He came in the dream, but went away ; I wept with tears in my eyes.

I cannot come to you, O Love ! nor can I send anybody. Come o ye fortunate sleep, so that I may see my Lord in thee. (Vadhans M. I.)

- *8. ਜੈਸੇ ਕਾਤੀ ਤੀਸ ਬਤੀਸ ਹੈ ਵਿਚਿ ਰਾਖੈ ਰਸਨਾ ਮਾਸ ਰਤੁ ਕੇਰੀ ।
ਕੋਈ ਜਾਣਹੁ ਮਾਸ ਕਾਤੀ ਕੈ ਕਿਛੁ ਹਾਥਿ ਹੈ ਸਭ ਵਸਗਤਿ ਹੈ ਹਰਿ ਕੇਰੀ।
ਤਿਉ ਸੰਤ ਜਨਾ ਕੀ ਨਰ ਨਿੰਦਾ ਕਰਹਿ ਹਰਿ ਰਾਖੈ ਪੈਸ ਜਨ ਕੇਰੀ ।
(ਗਉੜੀ ਬੈਰਾਗਣਿ ਮ: ੪)

- **੧. ਨਾਨਕ ਸੁਤੀ ਪੋਈਐ ਜਾਣੁ ਵਿਰੁਤੀ ਸੰਨਿ ।
ਗੁਣਾਂ ਗਵਾਈ ਗੰਠੜੀ ਅਵਗਣ ਚਲੀ ਬੰਨਿ । (ਸਿਰੀ ਰਾਗੁ ਮ: ੧)
੨. ਫਰੀਦਾ ਰਾਤਿ ਕਬੂਰੀ ਵੰਡੀਐ ਸੁਤਿਆ ਮਿਲੈ ਨ ਭਾਉ ।
ਜਿੰਨਾ ਨੈਣ ਨਿਦਾਵਲੇ ਤਿੰਨਾ ਮਿਲਣੁ ਕੁਆਉ । (ਸ਼ਲੋਕ ਫਰੀਦ)
੩. ਸੁਪਨੈ ਆਇਆ ਭੀ ਗਇਆ ਮੈ ਜਲੁ ਭਰਿਆ ਰੋਇ ।
ਆਇ ਨ ਸਕਾ ਤਝ ਕਨਿ ਪਿਆਰੇ ਭੋਜਿ ਨ ਸਕਾ ਕੋਇ ।
ਆਉ ਸੁਭਾਗੀ ਨੀਦੜੀਏ ਮਤੁ ਸਹੁ ਦੇਖਾ ਸੋਇ । (ਵਡਹੰਸ ਮ: ੧)

- *4. I got up in the dream. Why could not I catch the border of His shawl?

I saw the beautiful Purusha seated and on seeing Him my mind was allured. (Phunhe M. V.)

V—Clothes and materials—Patching and mending

- **1. We have to leave in the world the pleasing cloth of beauty. (Vār Āsā M. I.)

2. There are many patches in the quilt, but there is none in the soul, saith Farid. (Shalok Farid)

3. Ear-rings and necklaces worth lakhs of two-pice pieces,

The body on which they are worn becomes ashes.

(Vār Āsā M. I.)

4. People have knotted but failed miserably, but I have reached without a knot. (Sorathi Ravidas)

VI—Common Handicrafts.

- †1. Having given up weaving and stretching, Kabir became delighted in the love of the feet of the Lord.

The low-caste became profound in virtues.

(Āsā Dhanna)

- *४. ਸੁਪਨੈ ਉਭੀ ਡਈ ਗਹਿਓ ਕੀ ਨਾ ਅੰਚਲਾ ।

ਸੁੰਦਰ ਪੁਰਖ ਬਿਰਾਜਤ ਪੇਖ ਮਨੁ ਬੰਚਲਾ । (ਫੁਨਹੇ ਮ: ੫)

- **੧. ਕਪੜੁ ਰੂਪੁ ਸੁਹਾਵਣਾ ਛਡਿ ਦੁਨੀਆ ਅੰਦਰਿ ਜਾਵਣਾ । (ਵਾਰ ਆਸਾ ਮ: ੧)

੨. ਫਰੀਦਾ ਖਿਥਤਿ ਮੇਖਾ ਅਗਲੀਆ ਜਿੰਦ ਨਾ ਕਾਈ ਮੇਖ । (ਸ਼ਲੋਕ ਫਰੀਦ)

੩. ਲਖ ਟਕਿਆ ਕੇ ਮੁੰਦੜੇ ਲਖ ਟਕਿਆ ਕੇ ਹਾਰ ।

ਜਿਤੁ ਤਨਿ ਪਾਈਅਹਿ ਨਾਨਕਾ ਸੇ ਤਨ ਹੋਵਹਿ ਛਾਰ (ਵਾਰ ਆਸਾ ਮ: ੧)

੪. ਲੋਗੁ ਗੰਠਿ ਗੰਠਿ ਖਰਾ ਬਿਗੁਚਾ ।

ਹਉ ਬਿਨੁ ਗਾਠੇ ਜਾਇ ਪਹੁਚਾ । (ਸੋਰਠਿ ਰਵਿਦਾਸ)

- †੧. ਬੁਨਨਾ ਤਨਨਾ ਤਿਆਗਿ ਕੈ ਪ੍ਰੀਤਿ ਚਰਨ ਕਬੀਰਾ ।

ਨੀਚ ਕਲਾ ਜੋਲਾਹਰਾ ਡਇਓ ਗੁਨੀਯ ਗਹੀਰਾ । (ਆਸਾ ਪੰਨਾ-ਮ: ੫)

- *2. With dye-stuff I colour, a seem I sew ;
without the Name of Rām, I cannot live for a *ghari*
(twenty-four minutes). (Āsā Namdevā).
3. The immediate neighbour of Namdev asks him : who
hast built thy cottage ?
I shall give double the wages, tell me the whereabouts
of the carpenter. (Sorāṭhi Namdev)
4. The body is the anvil, mind is the iron,
it is red hot with five kinds of fires ;
It is covered with the coal of sins ; the mind
hath been burnt, and anxiety is the tongs.
(Māru M.I.)

VII—The feel of substances, smooth, soft or sticky.

- **1. Kaliyuga is hot and the Name of Hari is cool,
(Gaurī M. V.)
2. As the house may be filled with antimony, whoever
goes into it becomes black. (Devagandhārī M. V.)
3. In the mud of affection my foot does not move ; we
looked, they were submerged in it. (Āsā M. I.)

- *੨. ਰਾਂਗਨਿ ਰਾਂਗਉ ਸੀਵਨਿ ਸੀਵਉ ।
ਰਾਮ ਨਾਮ ਬਿਨੁ ਘਰੀ ਨਾ ਜੀਵਉ । (ਆਸਾ ਨਾਮਦੇਵ)
੩. ਪਾਜ਼ ਪੜੋਸਣਿ ਪ੍ਰਭਿਲੇ ਨਾਮਾ ਕਾਪਹਿ ਛਾਨ ਛਵਾਈ ਹੋ ।
ਤੋਖੈ ਦੁਗਣੀ ਮਜ਼ੂਰੀ ਦੇਹਉ ਮੋਕਉ ਬੇਢੀ ਦੇਹੁ ਬਤਾਈ ਹੋ ।
(ਸੋਰਠਿ ਨਾਮਦੇਵ)
੪. ਕਾਇਆ ਆਰਣੁ ਮਨੁ ਵਿਚਿ ਲੋਹਾ ਪੰਚ ਅਗਨਿ ਤਿਤੁ ਲਾਗਿ ਰਹੀ ।
ਕੋਇਲੇ ਪਾਪ ਪੜੇ ਤਿਸੁ ਉਪਰਿ ਮਨੁ ਜਲਿਆ ਸੰਨੀ ਚਿੰਤ ਭਈ ।
(ਮਾਰੂ ਮ: ੧)

- **੧. ਕਲਿ ਤਾਤੀ ਨਾਂਢਾ ਹੋਰਿ ਨਾਉ । (ਗਉੜੀ ਮ: ੫)
੨. ਜਿਉ ਕਾਜਰ ਭਰਿ ਮੰਦਰੁ ਰਾਖਿਓ ਜੋ ਪੈਸੇ ਕਾਲੂਖੀ ਰੇ । (ਆਸਾ ਮ: ੧)
੩. ਪੰਕਜੁ ਮੋਹ ਪਗੁ ਨਹੀ ਚਾਲੈ ਹਮ ਦੇਖਾ ਤਹ ਫੁਬੀਅਲੇ । (ਆਸਾ ਮ: ੧)

*4. To some silk clothes are given, to someone a bedstead
strung with tapes.

Someone hath not even the torn old quilt, someone
hath a house of rice-straw. (Āsā Kabir).

VIII—Fire, candles and lamps.

**1. My lamp is the one Name, pain is thrown into it as
oil ;

By that light that pain is soaked up and falling in with
Yama hath ceased. (Āsā M. I.)

2. The lamp burns and the darkness disappears.
(Vār Suhī M. I.)

3. There is fire within all vegetation, ghee within all
milk ;

His light is within all high and low, Madhva is within
all hearts. (Sorathi M. V.)

4. The burning fire hath been extinguished, God Himself
hath saved me.

He who hath created the world, saith Nanak, meditate
on Him. (Vār Jaitsrī M. V.)

IX—Sickness and Medicines.

†1. Brahma, Vishnu and Shiva are all sick, the whole
world is sick. (Bhairo M. I.)

*७. ਕਾਹੂ ਦੀਨੇ ਪਾਟ ਪਟੰਬਰ ਕਾਹੂ ਪਲਘ ਨਿਵਾਰਾ ।

ਕਾਹੂ ਗਰੀ ਗੋਦਰੀ ਨਾਹੀ ਕਾਹੂ ਖਾਨ ਪਰਾਰਾ । (ਆਸਾ ਕਬੀਰ)

**੧. ਦੀਵਾ ਮੇਰਾ ਏਕੁ ਨਾਮੁ ਦੁਖੁ ਵਿਚਿ ਪਾਇਆ ਤੇਲੁ ।

ਉਨਿ ਰਾਨਣਿ ਓਹੁ ਸੋਖਿਆ ਚੂਕਾ ਜਮ ਸਿਉ ਮੇਲੁ । (ਆਸਾ ਮ: ੧)

੨. ਦੀਵਾ ਬਲੇ ਅੰਧੇਰਾ ਜਾਇ । (ਵਾਰ ਸੂਹੀ ਮ: ੩—ਸ਼ਲੋਕ ਮ: ੧)

੩. ਸਗਲ ਬਨਸਪਤ ਮਹਿ ਬੈਸੰਤਰੁ ਸਗਲ ਦੁਖ ਮਹਿ ਘੀਆ ।

ਉਚ ਨੀਚ ਮਹਿ ਜੋਤਿ ਸਮਾਣੀ ਘਟਿ ਘਟਿ ਮਾਧਉ ਜੀਆ । (ਸੋਰਠਿ ਮ: ੫)

੪. ਭਾਹਿ ਬਲੰਦਤੀ ਬੁਝਿ ਗਈ ਰਖੰਦੜੇ ਪ੍ਰਭੁ ਆਪਿ ।

ਜਿਨਿ ਉਪਾਈ ਮੇਦਨੀ ਨਾਨਕ ਸੋ ਪ੍ਰਭੁ ਜਾਪਿ । (ਵਾਰ ਜੈਤਸਰੀ ਮ: ੧)

†੧. ਰੋਗੀ ਬ੍ਰਹਮਾ ਬਿਸਨੁ ਸਰਦ੍ਰਾ ਰੋਗੀ ਸਗਲ ਸੰਸਾਰਾ । (ਭੈਰਉ ਮ: ੧)

- *2. The human being was given the disease of ego.
 The elephant was under the sway of the disease of lust.
 The moth died miserably with the disease of sight.
 The deer died with the disease of sound.
 Whoever is seen is diseased.
 Only my True Guru, the Yogi, is without the disease.
 (Bhairo M. V.)

3. The world is diseased, the Name is the medicine, the filth sticks without Truth. (Dhannāsari M. I.)
 4. O Vaid (Doctor) ! thou art wise, diagnose the disease at first ;
 find out such a medicine by which all the diseases may go away. (Vār Malār—M. II.)

X—Parents and children.

- **1. As the child, according to his natural disposition, commits lakhs of faults.
 The father instructs and slights but again hugs him with his bosom. (Sorathi M. V.)
 2. As a mother having given birth to a son, nourishes him and keeps him within her sight ;

*੨. ਹਉਮੈ ਰੋਗੁ ਮਾਨੁਖ ਕਉ ਦੀਨਾ । ਕਾਮ ਰੋਗਿ ਮੈਗਲੁ ਬਸਿ ਲੀਨਾ ।

ਦ੍ਰਿਸਟਿ ਰੋਗਿ ਪਚਿ ਮੁਏ ਪਤੰਗਾ । ਨਾਦ ਰੋਗਿ ਖਪਿ ਗਏ ਕੁਰੰਗਾ ।

ਜੋ ਜੋ ਦੀਸੇ ਸੋ ਸੋ ਰੋਗੀ । ਰੋਗੁ ਬਹਿਤ ਮੇਰਾ ਸਤਿਗੁਰੁ ਜੋਗੀ ।

(ਭੈਰਉ ਮ: ੫)

੩. ਸੰਸਾਰੁ ਰੋਗੀ ਨਾਮੁ ਦਾਰੁ ਮੈਲੁ ਲਾਗੈ ਸਚ ਬਿਨਾ । (ਧਨਾਸਰੀ ਮ: ੧)

੪. ਵੇਦਾ ਵੇਦੁ ਸੁਵੇਦ ਤੂ ਪਹਿਲਾਂ ਰੋਗੁ ਪਛਾਣੁ ।

ਐਸਾ ਦਾਰੁ ਲੋੜਿ ਲਹੁ ਜਿਤੁ ਵੇਵੈ ਰੋਗਾ ਘਾਣਿ।(ਵਾਰ ਮਲਾਰ-ਸ਼ਲੋਕ ਮ: ੨)

***੧. ਜੈਸਾ ਬਾਲਕੁ ਭਾਇ ਸੁਭਾਈ ਲਖ ਅਪਰਾਧ ਕਮਾਵੈ ।

ਕਰਿ ਉਪਦੇਸੁ ਝਿੜਕੇ ਬਹੁ ਛਾਤੀ ਬਹੁੜਿ ਪਿਤਾ ਗਲਿ ਲਾਵੈ ।

(ਜੋਰਠਿ ਮ: ੫)

੨. ਜਿਉ ਜਨਨੀ ਸੁਤੁ ਜਣਿ ਪਾਲਤੀ ਰਾਖੈ ਨਦਰਿ ਮਝਾਰਿ ।

*And inside and outside of the house puts a morsel into his mouth, thumping him every moment out of love;

So the True Guru keeps the disciple out of affection and love to Hari. (Gaurī Bairagan M. IV)

3. The mother is delighted if her son eats.
The fish is delighted by bathing in the water.
The True Guru is delighted to put (the Name) in the mouth of his disciple. (Gaurī Guāreri M. IV)
4. If the husband of a young woman dies,
She keeps the relation with the world through her sons. (Vār Mājh M. I.)

XI—Birth, death and marriage.

- **1. A son was born, a devotee of Govind ;
What was written by the Supreme Himself became manifest among all. (Āsā M. V.)
2. Life is the bride and death the bridegroom who will take her away in marriage. (Shalok Farid)
3. He rushed from Kabul with the marriage procession of sins and extracts charity by force. (Tilang M. I.)

*ਅੰਤਰਿ ਬਾਹਰਿ ਮੁਖਿ ਦੇ ਗਿਰਾਸ ਖਿਨੁ ਖਿਨੁ ਧੋਚਾਰਿ ।

-ਤਿਉ ਸਤਿਗੁਰ ਗੁਰਸਿਖ ਰਾਖਤਾ ਹਰਿ ਪ੍ਰੀਤਿ ਪਿਆਰ ।

(ਗਉੜੀ ਬੈਰਾਗਣਿ ਮ: ੪)

੩. ਮਾਤਾ ਪ੍ਰੀਤਿ ਕਰੇ ਪੁਤੁ ਖਾਇ । ਮੀਨੇ ਪ੍ਰੀਤਿ ਭਈ ਜਲਿ ਨਾਇ ।
ਸਤਿਗੁਰ ਪ੍ਰੀਤਿ ਗੁਰਸਿਖ ਮੁਖਿ ਪਾਇ । (ਗਉੜੀ ਗੁਆਰੇਰੀ ਮ: ੪)

੪. ਗੋਰੀ ਸੇਤੀ ਤੁਟੈ ਭਤਾਰੁ । ਪੁਤੀ ਗੰਢ ਪਵੈ ਸੰਸਾਰ । (ਵਾਰ ਮਾਝ ਮਹਲਾ ੧)

**੧. ਜੰਮਿਆ ਪੁਤੁ ਭਗਤੁ ਗੋਵਿੰਦ ਕਾ ।

ਪ੍ਰਗਟਿਆ ਸਭ ਮਹਿ ਲਿਖਿਆ ਧੁਰ ਕਾ । (ਆਸਾ ਮਹਲਾ ੫)

੨. ਜਿੰਦ ਵਹੁਟੀ ਮਰਣੁ ਵਰੁ ਲੈ ਜਾਸੀ ਪਰਣਾਇ । (ਸ਼ਲੋਕ ਫਕੀਰ)

੩. ਪਾਪ ਕੀ ਜੰਦ ਲੈ ਕਾਬਲਹੁ ਧਾਇਆ ਜੋਰੀ ਮੰਗੈ ਦਾਨੁ ਵੇ ਲਾਲੈ ।

(ਤਿਲੰਗ ਮ: ੧)

- *4. The wedding hath taken place, the disciple hath obtained Hari. (Sri Rāga M. IV)

Besides the above-mentioned two groups of images, there are a substantial number drawn from classes and types of men such as kings, courtiers, soldiers, beggars, thieves, prisoners, servants etc. e.g.

- *1. Greediness and the sin are the king and his minister, the falsehood is the officer.

The lust is the lieutenant who is called and consulted ; they all sit together and ruminate. (Vār Āsā M. I.)

2. The kings are like lions and their officers are like dogs.

They disturb the peaceful subjects. (Vār Malār M. I.)

3. Selected heroes fight in the battlefield, others run away. (Rāmkalī Kabir).

4. The beggar asks for a gift, o Lord ;
Mercifully give me thy Name. (Gaurī M. V.)

5. Nobody gives surety for a thief ;
How can the action of a thief be good.

(Dhanāsari M. I.)

- *੪. ਵੀਆਹੁ ਹੋਆ ਮੇਰੇ ਬਾਬੁਲਾ ਗੁਰਮੁਖੇ ਹਰਿ ਪਾਇਆ ।

(ਸਿਰੀ ਰਾਗੁ ਮ: ੪)

- **੧. ਲਬੁ ਪਾਪੁ ਦੁਇ ਰਾਜਾ ਮਹਤਾ ਕੂੜੁ ਹੋਆ ਸਿਕਦਾਰੁ ।

ਕਾਮ ਨੇਬੁ ਸਦਿ ਪੁਛੀਐ ਬਹਿ ਬਹਿ ਕਰੇ ਬੀਚਾਰੁ । (ਵਾਰ ਆਸਾ ਮ: ੧)

੨. ਰਾਜੇ ਸੀਹ ਮੁਕਦਮ ਕੁਤੇ । ਜਾਇ ਜਗਾਇਨ ਬੈਠੇ ਸੁਤੇ ।

(ਵਾਰ ਮਲਾਰ ਮ: ੧)

੩. ਦਾਗੇ ਹੋਇ ਸੁ ਰਨ ਮਹਿ ਜੂਝਹਿ ਬਿਨੁ ਦਾਗੇ ਭਗਿ ਜਾਈ ।

(ਰਾਮਕਲੀ ਕਬੀਰ)

੪. ਜਾਚਕ ਜਨੁ ਜਾਚੈ ਪ੍ਰਭ ਦਾਨੁ ।

ਕਰਿ ਕਿਰਪਾ ਦੇਵਹੁ ਹਰਿਨਾਮੁ ।

(ਗਉੜੀ ਮ: ੫)

੫. ਚੋਰ ਕੀ ਹਾਮਾ ਭਰੈ ਨ ਕੋਇ ।

ਚੋਰ ਕੀਆ ਚੰਗਾ ਕਿਓ ਹੋਇ ।

(ਧਨਾਸਰੀ ਮ: ੧)

- *6. Those are His servants who fall into bondage for the sake of seeing Him. (Vār Āsā M. I.)
7. To the servant of Hari, the service of the Hari, is pleasing.
By understanding His Will, he obtains the highest honour. (Gaurī M. V.)
8. The trumpet of the sky was sounded and the wounding blow was given at the right place ;
The warrior who is in the battlefield, it is opportune moment for him to fight.
He is recognised as a warrior who fights for the sake of his religion ;
He may die being cut bit by bit, but should never leave the battlefield. (Mārū Kabir-Shalok)

There are some images drawn from war, weapons, guns, explosives, from law and music, from art in general and from the theatre, from natural science and from proverbs and popular sayings :

I—War, weapons, guns, explosives.

- **1. Humility is our mace
And to be the dust of the feet of all is our sword.
(Sorathi M. V.)
2. The door-planks are of lust, the gate-keepers of grief and comfort and the gate is of virtue and vice.
-
- *६. °ਏ ਸੇ ਜਿ ਪਵਹਿ ਵਿਚਿ ਬੰਦੀ ਵੇਖਣ ਕਉ ਦੀਦਾਰੁ ।
(ਵਾਰ ਆਸਾ ਮ: ੧)
੭. ਸੇਵਕ ਕਉ ਸੇਵਾ ਬਨਿ ਆਈ । ਹੁਕਮੁ ਬੁਝਿ ਪਰਮ ਪਦੁ ਪਾਈ ।
(ਵਾਰ ਆਸਾ ਮ: ੧)
੮. ਗਗਨ ਦਮਾਮਾ ਬਾਜਿਓ ਪਰਿਓ ਨੀਸਾਨੇ ਘਾਉ ।
ਖੇਤੁ ਜੋ ਮਾਂਡਿਓ ਸੂਰਮਾ ਅਬ ਜੂਝਨ ਕੋ ਦਾਉ ।
ਸੂਰਾ ਸੋ ਪਹਿਚਾਨੀਐ ਜੁ ਲਰੈ ਦੀਨ ਕੋ ਹੇਤ ।
ਪੁਰਜਾ ਪੁਰਜਾ ਕਟਿ ਮਰੈ ਕਬਹੂ ਨ ਛਾਡੈ ਖੇਤੁ । (ਮਾਰੂ ਕਬੀਰ-ਸ਼ਲੋਕ)
- **੧. ਗਰੀਬੀ ਗਦਾ ਹਮਾਰੀ । ਖੰਨਾ ਸਗਲ ਰੇਨੁ ਛਾਰੀ । (ਸੋਰਠਿ ਮ: ੫)
੨. ਕਾਮ ਕਿਵਾਰੀ ਦੁਖੁ ਸੁਖੁ ਦਰਵਾਨੀ ਪਾਪੁ ਪੁੰਨੁ ਦਰਵਾਜਾ ।

- * Anger is the minister and a great warrior, there the mind is the rebel king.
 There is the armour of pleasure, the helmet of affection and the ready bow of evil-mindedness,
 The arrows of desire remained in the quiver of the heart, the castle could not be seized like this.
 The match of love and the explosive of contemplation were used and the shell of knowledge was fired.
 The divine fire was lit up steadily and the victory was attained with one blow.
 With the weapons of truth and contentment, I began the war and broke the planks of the door.
 With the graces of the company of saints and the Guru, I caught the king of the castle. (Bhairo Kabir)
3. There are lakhs of acts of heroism in war, and the life is lost in the battle. (Vār Āsā M. I.)
4. Those discharged the matchlocks, these provoked the elephants. (Āsā M. I.)

II—Law.

- **1. There is true justice and decision ;
 There the master and the servant are at par.
 (Sorathi M. V.)

*ਕ੍ਰੋਧ ਪ੍ਰਧਾਨੁ ਮਹਾ ਬਡ ਦੁੰਦਰ ਤਹ ਮਨੁ ਮਾਵਾਸੀ ਰਾਜਾ ।
 ਸਵਾਦ ਸਨਾਹ ਰੋਪ ਮਮਤਾ ਕੋ ਕੁਬੁਧਿ ਕਮਾਨ ਚਲਾਈ ।
 ਤਿਸਨਾ ਤੀਰ ਰਹੇ ਘਟ ਭੀਤਰ ਇਉ ਗਢੁ ਲੀਓ ਨ ਜਾਈ ।
 ਪ੍ਰੇਮ ਪਲੀਤਾ ਸੁਰਤਿ ਹਵਾਈ ਗੋਲਾ ਗਿਆਨੁ ਚਲਾਇਆ ।
 ਬ੍ਰਹਮ ਅਗਨਿ ਸਹਜੇ ਪਰਜਾਲੀ ਏਕਹਿ ਚੋਟ ਸਿਝਾਇਆ ।
 ਸਤੁ ਸੰਤੋਖ ਲੈ ਲਰਨੇ ਲਾਗਾ ਤੋਰੇ ਦੋਇ ਦਰਵਾਜਾ ।
 ਸਾਧ ਸੰਗਤਿ ਅਰੁ ਗੁਰ ਕੀ ਕ੍ਰਿਪਾ ਤੇ ਪਕਰਿਓ ਗਢ ਕੋ ਰਾਜਾ ।

(ਭੈਰਉ ਕਬੀਰ)

੩. ਲਖ ਸੂਰਤਣ ਸੰਗਰਾਮ ਰਣ ਮਹਿ ਛੁਟਹਿ ਪਰਾਣ । (ਵਾਰ ਆਸਾ ਮ: ੧)
 ੪. ਓਨੀ ਤੁਪਕ ਤਾਣਿ ਚਲਾਈ ਓਨੀ ਹਸਤਿ ਚਿੜਾਈ । (ਆਸਾ ਮ: ੧)
- **੧. ਤਹ ਸਾਚ ਨਿਆਇ ਨਿਬੇਰਾ । ਉਹਾ ਸਮ ਠਾਕੁਰੁ ਸਮ ਚੇਰਾ ।
 (ਸੋਰਠਿ ਮ: ੫)

- *2. Justice is not administered by mere words, whoever eats poison, dies instantly.

Behold, o brother ! the true justice of the Creator :
as one acts, so he receives. (Vār Gaurī M. IV.)

III—Music

- **1. Thy man dances and sings thy excellences.
The rebeck, tambourine, cymbal and string of toe-bells
emit an unbeaten sound. (Āsā M. V.)

2. The elephant is the Rababi (musician), the ox the timbrel, the crow beats the cymbal.

Having put on short breeches, the donkey dances, the male buffalo causes the devotion to be made.

(Āsā Kabir)

IV—Art in General

- †1. Chachcha : A great picture has been made ;
Leave the picture and think of the painter.
(Gaurī Purbi Bāwan Akhrī Kabir)

2. The painter's studio, beautiful garden and house—
nothing goes with (the person) at the time of death.

(Gūjri M. V.)

V—Theatre

- ††1. Riding on a horse swift like wind and on an elephant,
Also having perfume of sandalwood, a bed and a
beautiful woman ; .

- *2. ਗਲਾ ਉਪਰਿ ਤਪਾਵਸੁ ਨ ਹੋਈ ਵਿਸੁ ਖਾਧੀ ਤਤਕਾਲ ਮਰਿ ਜਾਏ ।
ਭਾਈ ਵੇਖਹੁ ਨਿਆਉ ਸਚੁ ਕਰਤੇ ਕਾ ਜੋਹਾ ਕੋਈ ਕਰੇ ਤੇਹਾ ਕੋਈ ਪਾਏ ।

(ਵਾਰ ਗਉੜੀ ਮ: ੪)

- **੧. ਤੇਰਾ ਜਨੁ ਨਿਰਤਿ ਕਰੇ ਗੁਣ ਗਾਵੈ ।

ਰਬਾਬੁ ਪਖਾਵਜ ਤਾਲ ਘੁੰਘਰੂ ਅਨਹਦ ਸਬਦੁ ਵਜਾਵੈ । (ਆਸਾ ਮ: ੫)

੨. ਫੀਲੁ ਰਬਾਬੀ ਬਲਦੁ ਪਖਾਵਜ ਕਉਆ ਤਾਲ ਬਜਾਵੈ ।

ਪਹਿਰਿ ਚੋਲਨਾ ਗਦਹਾ ਨਾਚੈ ਭੈਸਾ ਭਗਤਿ ਕਰਾਵੈ । (ਆਸਾ ਕਬੀਰ)

- †੧. ਥਰਾ ਰਚਿਤ ਚਿਤ੍ਰੁ ਹੈ ਭਾਰੀ । ਤਜਿ ਚਿਤ੍ਰੈ ਚੇਤਹੁ ਚਿਤ੍ਰਕਾਰੀ ।

(ਗਉੜੀ ਪੂਰਬੀ ਬਾਵਨ ਅਖਰੀ ਕਬੀਰ ਜੀਉ ਕੀ)

੨. ਚਿਤ੍ਰਸਾਲ ਸੁੰਦਰ ਬਾਗ ਮੰਦਰ ਸੰਗਿ ਨ ਕਛਹੁ ਜਾਇਆ । (ਗੁਜਰੀ ਮ: ੫)

- ††੧. ਅਸੁ ਪਵਨ ਹਸਤਿ ਅਸਵਾਰੀ । ਚੋਆ ਚੰਦਨੁ ਸੇਜ ਸੁੰਦਰਿ ਨਾਰੀ ।

*The singing of actors and dances in the arena;
In all this the mind receives no satisfaction.

(Gauri Guāreri M. V.)

2. The world is a play, O Kabir ! throw the dice with care.
(Āsā Kabir)

VI—Natural Science

**1. In fear is the sun, in fear is the moon.

They go crores of Kos (miles) without an end.

(Vār Āsā M. I.)

2. There are lakhs of nether regions and lakhs of heavens.
(Jupji)

3. Flying-flying a hundred kos (miles), the (crane) comes leaving behind its young ones.

Who feeds them, who nourishes them ? It remembers them in mind.
(Āsā M. V.)

4. The water cannot stay in the clay-built cup;
The soul moves out and the body withers away.

(Sūhi Kabir)

5. The sun is the same, the seasons are many.

Many are the garbs of the creator, saith Nanak.

(Āsā M. I.)

*ਨਟ ਨਾਟਿਕ ਆਖਾਰੇ ਗਾਇਆ । ਤਾ ਮਹਿ ਮਨਿ ਸੰਤੋਖੁ ਨ ਪਾਇਆ ।

(ਗਉੜੀ ਗੁਆਰੇਰੀ ਮ: ੫)

੨. ਬਾਜੀਗਰੀ ਸੰਸਾਰ ਕਬੀਰਾ ਚੇਤਿ ਢਾਲਿ ਪਾਸਾ । (ਆਸਾ ਕਬੀਰ)

**੧. ਭੈ ਵਿਚਿ ਸੂਰਜ ਭੈ ਵਿਚਿ ਚੰਦੁ । ਕੋਹ ਕਰੋੜੀ ਚਲਤ ਨ ਅੰਤੁ ।

(ਵਾਰ ਆਸਾ ਮ: ੧)

੩. ਪਾਤਾਲਾ ਪਾਤਾਲ ਲਖ ਆਗਾਸਾ ਆਗਾਸ । (ਜਪੁਜੀ)

੩. ਉਡੇ ਉਡਿ ਆਵੇ ਸੈ ਕੋਸਾ ਤਿਸੁ ਪਾਛੇ ਬਚਰੇ ਛਰਿਆ ।

ਤਿਨ ਕਵਣ ਖਲਾਵੇ ਕਵਣੁ ਚੁਗਾਵੇ ਮਨ ਮਹਿ ਸਿਮਰਨੁ ਕਰਿਆ ।

(ਗੁਜਰੀ ਮ: ੫)

੪. ਕਾਚੇ ਕਰਵੈ ਰਹੈ ਨ ਪਾਨੀ ।

ਹੰਸੁ ਚਲਿਆ ਕਾਇਆ ਕੁਮਲਾਨੀ ।

(ਸੂਹੀ ਕਬੀਰ)

੫. ਸੂਰਜੁ ਏਕੋ ਰੁਤਿ ਅਨੇਕ । ਨਾਨਕ ਕਰਤੇ ਕੇ ਕੋਤੇ ਵੇਸ । (ਆਸਾ ਮਹਲਾ ੧)

VII—Proverbs and Popular Sayings

- *1. They themselves do not give a draughtful of water.
They censure him by whom the Ganges is brought
down. (Gauri Cheti Kabir)
2. What one sows, that he will reap from the field of his
own works. (Mājh M. V.)
3. For the sake of bread they clap their hands.
(Vār Āsā M. I.)
4. One's own work is arranged by himself with his own
hands. (Vār Āsā M. I.)
5. Whatever belongs to others is like swine to that one
(Muslim) and cow to that one (Hindu).
(Vār Mājh M. I.)

But whereas Shakespeare talks of worldly wisdom, the Saint-poets sing on the spiritual plane. We find in *Adi Granth* the praises of God, Satguru and the Name. The attributes appended to them are conveyed in metaphorical language. God is described as *Sagal-Sukh-Sāgar* (the ocean of all comforts), *Gun-Nidhān* (Treasure-house of qualities), *Sūtradhār* (manager), *Chitrakār* (painter), *Rajā*, *Pātshah*, *Narind* (king), *Nāik* (hero), *Bhartā* (husband), *Mātā Pitā* (Parents), *Mālī* (gardener), *Dhanī* (money lender), *mittar* (friend), *Bāzigar* (juggler), *Sarb-Jot* (All light), *Jogī* (Yogi), *Bhogī* (consumer), *Kamal Nain* (of lotus eyes), *Banwārī* (Krishna), *Pandit* (erudite), *Sundar* (beautiful) etc.

Satguru is described as *Samundar* (sea), *Sarāf* (jeweller), *Sāhu* (moneylender), *Sakhī* (bountiful). *Sūrvī*

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| *੧. ਆਪਿ ਨ ਦੇਹਿ ਚੁਰੁ ਭਰ ਪਾਨੀ । | |
| ਤਿਹ ਨਿੰਦਹਿ ਜਿਹ ਗੰਗਾ ਆਨੀ । | (ਗਉੜੀ ਚੇਤੀ ਕਬੀਰ) |
| ੨. ਜੇਹਾ ਬੀਜੈ ਸੋ ਲੁਣੈ ਕਰਮਾ ਸੰਦੜਾ ਖੇਤੁ । | (ਮਾਝ ਮ: ੫) |
| ੩. ਰੋਟੀਆਂ ਕਾਰੋਣਿ ਪੂਰਹਿ ਤਾਲ । | (ਵਾਰ ਆਸਾ ਮ: ੧) |
| ੪. ਆਪਣ ਹਥੀ ਅਪਣਾ ਆਪੇ ਹੀ ਕਾਜੁ ਸਵਾਰੀਐ । | (ਵਾਰ ਆਸਾ ਮ: ੧) |
| ੫. ਹਕੁ ਪਰਾਇਆ ਨਾਨਕਾ ਉਸੁ ਸੁਅਰ ਉਸੁ ਗਾਇ । | (ਵਾਰ ਮਾਝ ਮ: ੧) |

(warrior), *Kunjī-Bardār* (the keeper of keys), *Khevat* (sailor), *Tīrtha* (holy place), *Dariyāo* (river), *Pāndhā* (teacher), *Pāras* (philosopher's stone), *Phīlwān* (driver of an elephant), *Bohitha* (ship), *Mansarovar* (the lake), *Rahbar* (guide), *Vicholā* (agent), *Vaid* (Doctor), *Hivai Ghar* (the house of snow), *chānan tehu loe* (the light of three worlds) etc.

The Name is described as *Dhan* (wealth), *Amrit* (nectar), *Udak* (water) etc.

Maya is like a *Sarpanī* (serpent), *Mīthā* (sugar), *Jāl* (net) etc. The mind is like an elephant (*Maigal*), falcon (*Bāshā*), child (*Bālak*) etc. The body is like a mare (*Tejan*), a vessel (*Matkī*), a temple (*Deval*). The being is a mouse and Yama a He-cat; the being is a sparrow and Yama a falcon.

Thus we see the vastness of the range over which the imagination of the Saint-poets hovers. The images have either been taken from the personal experience or from the heritage. The personal experience gives us an insight into the travels of the saint. Guru Nanak travelled far and wide over the earth. He delved deep into the spiritual domain. Therefore his images are from a larger sphere, from the physical plane to the spiritual plane, from an ant to an elephant, from the earth to the sky, from the sky to the nether regions, from a petty farmer to a king, from a poor man to a wealthy merchant, from an ordinary Hindu or Muslim to a Qazi or Brahman. His historical images and mythological allusions are interesting. His poetry contains most beautiful pieces of imagery e.g. in *Jup Ji*, *Āsa Kī Vār*, *Bārā Māha Tukhārī*, *Sodar*, *Ārtī* and hymns sung in connection with the invasion of Babar. The vastness of his experience gave his poetry the vastness of imagery.

Kabir and Namdeva travelled within the country. They met the saints of the different parts of the country and held discussions with them. Kabir, being a member of

a Muslim family knew the Muslim way of life, but being a disciple of Ramananda, he knew well the Hindu religious practices, and also Hindu mythology. Namdeva was brought up in different circumstances. He was a Vaishnava devotee in the beginning. Both Kabir and Namdeva were persecuted by the Muslim rulers of the times. Both were low-caste people. Kabir was a weaver and Namdeva a calico-printer. With this background in the lives, they wrote poetry depicting imagery drawn from their personal experience. Their images were mostly domestic. Whereas Kabir seems to be well-versed in Yoga and its diction, Namdeva has the background of Vaishnavism. He gives imagery from Vaishnava practices and mythology.

Out of other saints whose hymns are included in *Adi Granth* Farid is worthy of note. He passed part of his life in wanderings in jungles and deep devotion. He was a great Muslim preacher. Therefore the images in his poetry are mostly from his personal experience, firstly as a devout Muslim and secondly as a wanderer in the countryside. He talks of jungle, hills, birds, river and its bank, mosque, prayer, hell etc.

Guru Arjun did not travel like Guru Nanak. In his time a Sikh centre was established and many people and saints came to see him at his place. Sufi divines like Mian Mir frequently visited him. Many bards came to him. He held discussions with these saints and divines. He also studied the holy books of the Hindus minutely.¹ Therefore his imagery was mostly derived from the studies or discussions. Some of his hymns are of historical interest and contain images from his personal experience.²

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1. ਬਹੁ ਸਾਸਤ੍ਰ ਬਹੁ ਸਿਮ੍ਰਿਤੀ ਪੇਖੇ ਸਰਬ ਵਢੇਲਿ । (ਗੁਰੂੜੀ ਸੁਖਮਨੀ ਮਃ ੫)
 2. ੧. ਸਤਿਗੁਰੁ ਸਾਥੇ ਦੀਆ ਭੋਜਿ । ਰਿਹੁਜੀਵਨੁ ਉਪਜਿਆ ਸੰਜੋਗਿ । (ਆਸਾ ਮਃ ੫)
 ੨. ਮਹਜਰੁ ਭੂਠਾ ਕੀਤੇਨੁ ਆਪਿ । ਯਾਪੀ ਕਉ ਲਾਗਾ ਸੰਤਾਪੁ । (ਗੁਰੂੜੀ ਮਃ ੫)
 ੩. ਸੁਲਹੀ ਤੇ ਨਾਗਇਣ ਰਾਖੁ । ਸੁਲਹੀ ਕਾ ਹਾਥੁ ਕਹੀ ਨ ਪਰੁਚੈ ਸੁਲਹੀ ਹੋਇ ਮੁਆ ਨਾਪਾਕੁ । (ਬਿਲਾਵਲੁ ਮਃ ੫)

The second and the ninth Gurus wrote a very small number of verses. The imagery found in the verses of the third and fourth Gurus is mostly domestic and derived from personal experience. The Gurus considered themselves as the wives of God. The word 'Mahla' means wife, which is written on nearly all the hymns of the Gurus.³ The Gurus considered every man or woman as the wife of the Lord.⁴ There are many hymns in *Adi Granth* which are either written in exuberance of love and are a supplication for the unison with the Lord or describe the pangs of separation or they are just descriptions of good wives and bad wives.

The Saint-poets of *Adi Granth* have clothed the spiritual experiences in the imagery derived from both indoor and outdoor life :

- *1. The ray spread, the lotus filled with sap blossomed ;
the sun was absorbed in the house of the moon.

(Prabhāṭi M. I.)

2. The seven oceans are full of pure water, the boat is
caused to sail in the opposite direction.

(Prabhāṭi M. I.)

3. The tenth door is unreachable and immeasurable. It
is the residence of Supreme Purusha.

There is a shop above and above the shop there is a
container in which there is a purse. (Beṇī Rāmkaṭī)

3. The meaning of word *Mahla* has also been given as *Mohalla* (street) and *body*, but the meaning *wife* suits it most.

4. ਠਾਕੁਰੁ ਏਕੁ ਸਬਾਈ ਨਾਰਿ । (ਰਾਮਕਲੀ ਮ: ੧ ਦਖਣੀ ਓਅੰਕਾਰੁ)

- *੧. ਪਸਰੀ ਕਿਰਣਿ ਰਸਿ ਕਮਲ ਬਿਗਾਸੇ ਸਜਿ ਘਰਿ ਸੂਰੁ ਸਮਾਇਆ ।

(ਪ੍ਰਭਾਤੀ ਮ: ੧)

੨. ਸਾਇਰ ਸਪਤ ਭਰੇ ਜਮ ਨਿਰਮਲਿ ਉਲਟੀ ਨਾਵ ਤਰਾਵੈ ।

(ਪ੍ਰਭਾਤੀ ਮ: ੧)

੩. ਦਸਮ ਦੁਆਰਾ ਅਗਮ ਅਪਾਰਾ ਪਰਮ ਪੁਰਖ ਕੀ ਘਾਟੀ ।

ਉਪਰਿ ਹਾਟੁ ਹਾਟ ਪਾਰ ਆਲਾ ਆਲੇ ਭੀਤਰਿ ਥਾਤੀ । (ਬੇਣੀ ਰਾਮਕਲੀ)

- *4. As long as the lion lives in the forest.
The forest does not bear flowers.
When the enemy of the lion devours him,
The whole forest fructifies. (Bhairo Kabir)
5. How to seize the beautiful castle.
With twofold walls and threefold moat ?
(Bhairo Kabir)
6. The donkey grazes the green young blade of corn.
(Gauri Kabir)
7. An incessant line of descending pure fluid drops and
the mind is pleased with this sap. (Rāmkalī Kabir)
8. Now I have ascended the throne, the *Chatrik* hath
obtained water. (Rāmkalī Kabir)
9. A wave of water, froth and bubble are not sepa-
rate from water. (Āsā Namdeva)
10. If anyone contemplates about the reality,
There was rain without the cloud. (Sorāṭhi Namdeva)
11. Begumpur (A city without grief) is the name of the
city.

- *੪. ਜਬ ਲਗ ਸਿੰਘ ਰਹੈ ਬਨ ਮਾਹਿ । ਤਬ ਲਗ ਬਨ ਫੂਲੈ ਹੀ ਨਾਹਿ ।
ਜਬ ਹੀ ਸਿਆਰੁ ਸਿੰਘ ਕਉ ਖਾਇ । ਫੂਲਿ ਰਹੀ ਸਗਲੀ ਬਨਰਾਇ ।
(ਭੈਰਉ ਕਬੀਰ)
੫. ਕਿਉ ਲੀਜੈ ਗਭੁ ਬੰਕਾ ਭਾਈ । ਦੋਵਰ ਕੋਟ ਅਰੁ ਤੇਵਰ ਖਾਈ ।
(ਭੈਰਉ ਕਬੀਰ)
੬. ਹਰੀ ਅੰਗੂਰੀ ਗੁਦਹਾ ਚਰੈ ।
(ਗਉੜੀ ਕਬੀਰ)
੭. ਨਿਬਰ ਧਾਰ ਚੁਐ ਅਤਿ ਨਿਰਮਲ ਇਹ ਰਸ ਮਨੂਆ ਰਾਤੋ ਰੇ ।
(ਰਾਮਕਲੀ ਕਬੀਰ)
੮. ਅਬ ਤਉ ਜਾਇ ਚਢੇ ਸਿੰਘਾਸਨਿ ਮਿਲੇ ਹੈ ਸਾਰਿੰਗ ਪਾਨੀ ।
(ਰਾਮਕਲੀ ਕਬੀਰ)
੯. ਜਲ ਤਰੰਗ ਅਰੁ ਫੇਨ ਬੁਦਬੁਦਾ ਜਲ ਤੇ ਭਿੰਨ ਨ ਹੋਈ । (ਆਸਾ ਨਾਮਦੇਵ)
੧੦. ਬਾਦਲ ਬਿਨੁ ਬਰਖਾ ਹੋਈ । ਜਉ ਤਤੁ ਬਿਚਾਰੈ ਕੋਈ । (ਸੋਰਠਿ ਨਾਮਦੇਵ)
੧੧. ਬੇਗਮਪੁਰਾ ਸਹਰ ਕੋ ਨਾਉ । ਦੂਖ ਅੰਦੋਹੁ ਨਹੀ ਤਿਹਿ ਨਾਉ ।

*Pain and anguish are not in that place.

There is no anxiety, no tribute on property.

There is no fear and no sin, no dread and no decline
(Gaurī Ravidas)

From a close study of the images given above, we see that whereas there are perceptual experiences of the poets, there are several sensational experiences as well. It is not necessary that all imagery is visual only. The image may exist as a description and also as a metaphor e.g.

- *1. The Amavas (dark night) of falsehood is there and the moon of truth is not seen anywhere.

(Vār Māj M. I)

Besides Simile and metaphor, an image may be presented through analogy and comparison. Some examples may have been noticed above. A few examples are being given below :

Analogy :

- **1. As the *Chatrik* cries without rain-water, its thirst is not extinguished without the water.
The disciple obtains water and gets comfort steadily and is revitalised spontaneously. (Sorathi M. IV)
2. As the fish dies without water, similarly the disciple dies without the Name. (Sorathi M. IV)
3. As a bubble is produced from the water and disappears continually.

*ਨਾ ਤਸਵੀਸ ਖਿਰਾਜ ਨ ਮਾਲੁ । ਖਉਫੁ ਨ ਖਤਾ ਨ ਤਰਸ ਜਵਾਲ ।

(ਗਉੜੀ ਰਵਿਦਾਸ)

*੧. ਕੁਤੁ ਅਮਾਵਸ ਸਬੁ ਚੰ ਮਾ ਦੀਸੈ ਨਾਹੀ ਕਹ ਚੜਿਆ । (ਵਾਰ ਮਾਝ ਮ: ੧)

**੧. ਜਿਉ ਰਾਤ੍ਰਿਕ ਜਲ ਬਿਨੁ ਬਿਲਲਾਵੈ ਬਿਨੁ ਜਲ ਪਿਆਸ ਨ ਜਾਈ ।

ਗੁਰਮੁਖਿ ਜਲੁ ਪਾਵੈ ਸੁਖ ਸਹਜੇ ਹਰਿਆ ਭਾਇ ਸੁਭਾਈ । (ਸੋਰਠਿ ਮ: ੪)

੨. ਜਿਉ ਮਛਲੀ ਬਿਨੁ ਨੀਰੈ ਬਿਨਸੈ ਤਿਉ ਨਾਮੇ ਬਿਨੁ ਮਰਿ ਜਾਈ ।

(ਸੋਰਠਿ ਮ: ੪)

੩. ਜੈਸੇ ਜਲ ਤੇ ਬੁਦਬੁਦਾ ਉਪਜੈ ਬਿਨਸੈ ਨੀਤ ।

*The world is created like that, o friend ! saith Nanak.

(Shalok M. IX)

4. The life of Sākat (follower of mammon) passes uselessly,

As the mouse nibbles and wastes the maunds of paper,
to the fool they are of no use. (Dhanāsari M. V)

5. As the earthen vase is attached to the rope of the Persian wheel ; one becomes empty and the other is again filled.

similarly such is the play of the Lord, such is his greatness. (Prabhātī M. I)

Comparisons :

- *1. As is the dream of the night, so is this world.
(Bilāwal M. V)
2. As is the company of the snake, so is the house of another.
(Āsā M. V)
3. As an amorous person loves the wife of another.
So is the love of Nama (Namdeva) for Murari.
(Gaṇn dNamdeva)
4. Like a cowherd in a meadow—in such a state is the world.
(Āsā M. I)

*ਸਗ ਰਚਨਾ ਤੈਸੇ ਰਚੀ ਕਹੁ ਨਾਨਕ ਸੁਨ ਮੀਤ । (ਸਲੋਕ ਮ: ੯)

੪. ਸਾਕਤ ਕੀ ਆਵਰਦਾ ਜਾਇ ਬ੍ਰਿਥਾਰੀ ।
ਜੈਸੇ ਕਾਗਦ ਕੇ ਭਾਰ ਮੂਸਾ ਟੂਕਿ ਗਾਵਾਵਤ ਕਾਮਿ ਨਹੀ ਗਾਵਾਰੀ ।
(ਧਨਾਸਰੀ ਮ: ੫)

੫. ਜੈਸੇ ਹਰਹਰ ਕੀ ਮਾਲ ਟਿੰਡ ਲਗਤ ਹੈ ਇਕ ਸਖਨੀ ਹੋਰ ਫੇਰ ਭਰੀਅਤ ਹੈ ।

ਤੈਸੇ ਹੀ ਇਹ ਖੇਲੁ ਖਸਮ ਕਾ ਜਿਉ ਉਸ ਕੀ ਵਡਿਆਈ ।
(ਪ੍ਰਭਾਤੀ ਮ: ੧)

- *੧. ਜੈਸੇ ਸੁਖਨਾ ਰੈਨ ਕਾ ਤੈਸਾ ਇਹ ਸੰਸਾਰ । (ਬਿਲਾਵਲੁ ਮ: ੫)

੨. ਜੈਸਾ ਸੰਗ ਬਿਸੀਅਰ ਸਿਉ ਹੈ ਰੇ ਤੈਸੇ ਹੀ ਇਹ ਪਰਗ੍ਰਹ ।
(ਆਸਾ ਮ: ੫)

੩. ਜੈਸੇ ਬਿਥੈ ਹੋਤ ਪਰ ਨਾਰੀ । ਤੈਸੀ ਨਾਮੇ ਪ੍ਰੀਤ ਮੁਰਾਰੀ । (ਗੋਂਡ ਨਾਮਦੇਵ)

੪. ਜੈਸੇ ਗੋਇਲ ਗੋਇਲੀ ਤੈਸੇ ਸੰਸਾਰਾ । (ਆਸਾ ਮ: ੧)

- *5. As the staff is in the hand of a blind person, so is to us the Name of Hari. (Āsā M. I)

Sometimes in poetry an idea is presented by a visible sign which is known as a symbol. The symbol stands for and represents something else. "Religious symbols are based on some intrinsic relation between 'sign' and thing 'signified', metonymic or metaphoric".¹ e.g.

- **1. You do not believe what the *four* say,
The *six* also say the same thing,
All the *eighteen* also speak the same thing,
but the Yogi has not known the secret.

(Rāmkālī M. V)

2. The thieves cannot steal this wealth, nor the ruffian
can take it away. (Vār Gujri M. III)

3. The *Dohāganī* (ill-fated woman) misled by delusions
does not attain the bosom of the beloved.

(Sri Raga M. I)

4. Thou hearest not at all the intelligence with thine
ears, o young woman !

Forthwith thou wilt come to thy father-in-law's
house, thou wilt not remain always in thy father's
house.

(Sri Raga M. I)

- *੫. ਜਿਉ ਅੰਧੁਲੈ ਹਥਿ ਟੋਹਣੀ ਹਰਿਨਾਮ ਹਮਾਰੈ। (ਆਸਾ ਮ: ੧)

1. Theory of Literature by Welleck and Warren.

- **੧. ਚਾਰਿ ਪੁਕਾਰਹਿ ਨ ਤੂ ਮਾਨਹਿ । ਖਟੁ ਭੀ ਏਕਾ ਬਾਤ ਵਖਾਨਹਿ ।
ਦਸ ਅਸਟੀ ਮਿਲਿ ਏਕੋ ਕਹਿਆ । ਤਾ ਭੀ ਜੋਗੀ ਭੇਦੁ ਨਾ ਲਹਿਆ ।
(ਰਾਮਕਲੀ ਮ: ੫)

੨. ਇਸੁ ਧਨੁ ਕਉ ਤਸਕਰੁ ਜੋਹਿ ਨ ਸਕਈ ਨਾ ਓਚਕਾ ਲੈ ਜਾਇ ।
(ਵਾਰ ਗੁਜਰੀ ਮ: ੩)

੩. ਭਰਮਿ ਭੁਲੀ ਡੋਹਾਗਣੀ ਨਾ ਪਿਰ ਅੰਕਿ ਸਮਾਇ । (ਸਿਰੀ ਰਾਗੁ ਮ: ੧)

੪. ਕੀ ਨ ਸੁਣੇਹੀ ਗੋਰੀਏ ਆਪਣ ਕੰਨੀ ਸੋਇ ।
ਲਗੀ ਆਵਹਿ ਸਾਹੁਰੈ ਨਿਤ ਨ ਪੋਈਆ ਹੋਇ । (ਸਿਰੀ ਰਾਗੁ ਮ: ੧)

- *5. Keep the ten women away from the impious ways.
(Mārū M. V)
6. The colour of *Kusumbha* is temporary, it lasts merely for four days.
(Suhī M. I)
7. Your one Name is of *Majith* colour, my shirt is dyed in it, o ever-ecstatic Lord !
(Suhī M. I)
8. Go and ask the *Sohāgaṇī* (favoured woman), how can we obtain the Lord ?
(Tilang M. I)
9. Sitting among geese the crane does not become (a goose). He always sits and watches for the fish.
(Vār Rāmkalī M. V)

The words *Chār* (four), *Khaṭ* (six), *Das Aṣṭī* (Eighteen), *Dhan* (wealth), *Taskar* (thief), *Dohāgaṇī* (ill-fated woman), *Sahure* (father-in-law's house), *Peṭe* (father's house), *Aurāt* (women), *Kasumbha* (a tree from which a colour of temporary nature is formed), *Majithrā* (known as *Majith* which is a plant from the roots of which a colour of permanent nature is formed), *Sohāgaṇī* (the woman loved by her husband), *Haṁsa* (goose) and *Bag* (or *Baglā* i.e. crane) are used for Vedas, Shastras, Puranas, the Name, the evils, fleshly-minded person, the next world, this world, senses (and sense-organs), maya, the Name, the disciple, the man of God, and the self-willed man respectively.

Sometimes the image is created by the use of myth. The Saint-poets have made use of mythology, not as an

- *੫. ਦਸ ਅਉਰਾਤ ਰਖਹੁ ਬਦਰਾਹੀ । (ਮਾਰੂ ਮ: ੫)
੩. ਕਚਾ ਰੰਗੁ ਕਸੁੰਡ ਕਾ ਬੋੜੜਿਆ ਦਿਨ ਚਾਰਿ ਜੀਉ । (ਸੁਹੀ ਮ: ੧)
੭. ਤੇਰਾ ਏਕੋ ਨਾਮ ਮੰਜੀਠੜਾ ਰਤਾ ਮੇਰਾ ਚੋਲਾ ਸਦ ਰੰਗ ਢੋਲਾ ।
(ਸੁਹੀ ਮ: ੧)
੮. ਜਾਇ ਪੁਛਹੁ ਸੋਹਾਗਣੀ ਵਾਹੈਕਿੰਨੀ ਬਾਤੀ ਸਹੁ ਪਾਈਐ । (ਤਿਲੰਗ ਮ: ੧)
੯. ਹੰਸਾ ਵਿਚ ਬੈਠਾ ਬਗੁ ਨ ਬਣਈ ਨਿਤ ਬੈਠਾ ਮਛੀ ਨੋ ਤਾਰ ਲਾਵੈ ।
(ਵਾਰ ਰਾਮਕਲੀ ਮ: ੫)

article of belief, but just to explain some practice or belief. The use of mythology by the Saint-poets is just illustrative of their background ; but it has often led to misconception.¹ If Namdeva, being a Vaishnava in his early years and living in an area of influence of Vaishnavism, applies the names of Rama and Krishna for God and relates their stories in order to explain His greatness, it does not show that Namdeva was a Vasihnava. Most of the myths are Puranic in origin. We give below two hymns giving a few mythological references in order to observe their use and the imagery in them :

- *1. Brahma became proud and did not know the Lord,
The calamity of the Vedas befell him and he repented ;
By whom the Lord is remembered, his mind is soothed.

—1

Such pride is bad in the world ;
With whom the Guru meets, his pride he removes.

—1—Pause

The king Bal was proud of his wealth,
He offered many sacrifices but was proud of money and material ;
Without consulting the Guru, he went to the nether region.—2

Hari Chand gave alms and acquired renown ;

1. See *Bhagat Mat Te Gurmat* published by Panch Khalsa Dewan, Dhandra, District Ludhiana.

*੧. ਬ੍ਰਹਮੈ ਗਰਬੁ ਕੀਆ ਨਹੀਂ ਜਾਨਿਆ । ਬੇਦ ਕੀ ਬਿਪਤਿ ਪੜੀ ਪਛੁਤਾ-
ਨਿਆ ।

ਜਹ ਪ੍ਰਭ ਸਿਮਰੇ ਤਹੀ ਮਨ ਮਾਨਿਆ ।੧।

ਐਸਾ ਗਰਬੁ ਬੁਰਾ ਸੰਸਾਰੈ । ਜਿਸ ਗੁਰੁ ਮਿਲੇ ਤਿਸੁ ਗਰਬੁ ਨਿਵਾਰੈ ।੧।

ਰਹਾਉ ।

ਬਲਿ ਰਾਜਾ ਮਾਇਆ ਅਹੰਕਾਰੀ । ਜਗਨ ਕਰੈ ਬਹੁ ਭਾਰ ਅਫਾਰੀ ।

ਬਿਨੁ ਗੁਰ ਪੁਛੇ ਜਾਇ ਪਇਆਰੀ ।੨।

ਹਰੀਚੰਦ ਦਾਨੁ ਕਰੇ ਜਸੁ ਲੇਵੈ ।

*Without the Guru he did not obtain the end of the impenetrable;

He Himself leads astray and Himself gives wisdom.—3

The pride of the evil-minded and wicked Harnākhas
Was smote down by Nārāyana;

Mercy was bestowed on Prehlad and he was saved.—4

The foolish and thoughtless Ravana was led astray;
He was beheaded and Lanka was plundered.

His pride hath a fall without the love of the True
Guru.—5

The thousand armed Madhu, Kīt and Mahikhāsā (were
killed);

Harnākhas was destroyed with nails;

Without the practice of devotion, the Daityas were
destroyed.—6

Jarāsandh and Kālajamun were killed,

Raktabīj and Kālanemu were destroyed;

After destroying the Daityas, the saints were saved.—7

The True Guru himself contemplates on the WORD;

By reason of duality the Daityas were destroyed;

The disciples were saved by reason of devotion to the
True One.—8

*ਬਿਨੁ ਗੁਰੁ ਅੰਤੁ ਨ ਪਾਇ ਅਭੇਦੈ ।

ਆਪਿ ਭੁਲਾਇ ਆਪਿ ਮਤਿ ਦੇਵੈ ।੩।

ਦੁਰਮਤਿ ਹਰਣਾਖਸੁ ਦੁਟਾਰੀ । ਪ੍ਰਭ ਨਾਰਾਇਣੁ ਗਰਬੁ ਪ੍ਰਹਾਰੀ ।

ਪ੍ਰਹਲਾਦ ਉਧਾਰੇ ਕਿਰਪਾ ਧਾਰੀ ।੪।

ਭੁਲੇ ਰਾਵਣੁ ਮੁਗਧੁ ਅਚੇਤਿ । ਲੂਟੀ ਲੰਕਾ ਸੀਸ ਸਮੇਤਿ ।

ਗਰਬਿ ਗਇਆ ਬਿਨੁ ਸਤਿਗੁਰ ਹੇਤਿ ।੫।

ਸਹਸਬਾਂਹੁ ਮਧੁਕੀਟ ਮਹਿਖਾਸਾ । ਹਰਣਾਖਸੁ ਲੈ ਨਖਹੁ ਬਿਧਾਸਾ ।

ਦੈਤ ਸੰਘਾਰੇ ਬਿਨ ਭਗਤਿ ਅਭਿਆਸਾ ।੬।

ਜਰਾਸਾਂਧਿ ਕਾਲਜਮੁਨ ਸੰਘਾਰੇ । ਰਕਤਬੀਜ ਕਾਲਨੇਮ ਬਿਦਾਰੇ ।

ਦੈਤ ਸੰਘਾਰਿ ਸੰਤ ਨਿਸਤਾਰੇ ।੭।

ਆਪੇ ਸਤਿਗੁਰੁ ਸਬਦੁ ਬੀਚਾਰੇ । ਦੂਜੈ ਭਾਇ ਦੈਤ ਸੰਘਾਰੇ ।

ਗੁਰਮੁਖਿ ਸਾਚਿ ਭਗਤਿ ਨਿਸਤਾਰੇ ।੮।

*Duryodhana drooped low and lost the honour ;
He did not know Rām, the Creator ;
Whosoever inflicts pain on the saint, languishes in
misery.—9

Janmejā did not know the WORD of the Guru ;
Deluded by errors how could he be happy ?
He repented afterwards for being led astray a little bit.

—10

The unparalleled Kans, Kes and Chandūr,
Lost their honour by not going in search for Rām ;
None protects without the Lord of the Universe.—11
Without the Guru pride cannot be eradicated ;
By the instruction of the Guru piety, patience and the
name of Hari are obtained.
Whoever gets the name, he sings the praises of the
Lord, saith Nanak.—12 (Gaurī M. I.)

- *2. Repeating the name of Harī all the delusions ended ;
The remembrance of the Name of Harī is the best
religion.
By repeating His Name one adopts the caste and family
of Harī ;
That Harī is the staff of a blind person.—1

*ਬੁਭਾ ਦੁਰਯੋਧਨੁ ਪਤਿ ਖੋਈ । ਰਾਮ ਨ ਜਾਨਿਆ ਕਰਤਾ ਸੋਈ ।
ਜਨ ਕਉ ਦੁਖਿ ਪਚੈ ਦੁਖੁ ਹੋਈ ।੯।
ਜਨਮੈ ਜੈ ਗੁਰ ਸਬਦੁ ਨ ਜਾਨਿਆ । ਕਿਉ ਸੁਖੁ ਪਾਵੈ ਭਰਮਿ ਭੁਲਾਨਿਆ ।
ਇਕ ਤਿਲੁ ਫੁਲੇ ਬਹੁਰਿ ਪਛੁਤਾਨਿਆ ।੧੦।
ਕੰਸੁ ਕੇਸੁ ਚਾਂਡੂਰੁ ਨ ਕੋਈ । ਰਾਮ ਨ ਚੀਨਿਆ ਅਪਨੀ ਪਤਿ ਖੋਈ ।
ਬਿਨੁ ਜਗਦੀਸ ਨ ਰਾਖੈ ਕੋਈ ।੧੧।
ਬਿਨੁ ਗੁਰ ਗਰਬੁ ਨ ਮੋਟਿਆ ਜਾਇ । ਗੁਰਮਤਿ ਧਰਮੁ ਧੀਰਜੁ ਹਰਿ
ਨਾਇ ।
ਨਾਨਕ ਨਾਮ ਮਿਲੈ ਗੁਣ ਗਾਇ ।੧੨। (ਗਉੜੀ ਮ: ੧)

- *੨. ਹਰਿ ਹਰਿ ਕਰਤ ਮਿਟੇ ਸਭਿ ਭਰਮਾ । ਹਰਿ ਕੋ ਨਾਮੁ ਲੈ ਉਤਮ ਧਰਮਾ ।
ਹਰਿ ਹਰਿ ਕਰਤ ਜਾਤਿ ਕੁਲ ਹਰੀ । ਸੋ ਹਰਿ ਅੰਧਲੇ ਕੀ ਲਾਕਰੀ ।੧।

*Salutations to Hari, salutations to Hari ;

There can be no agony of Yama by repeating His

Name.—1—Pause

Hari took out the breath of Harnākhas ;

He gave Ajāmal a seat in the heaven.

Instructing the parrot, Ganka attained final beatitude ;

That Hari is the pupil of the eye.—2

Pūtana attained final beatitude by repeating His Name.

She who was the child-killer and full of deceit.

(Draupadī) the daughter of Draupad attained final beatitude ;

The wife of Gautam became stone and thus attained emancipation.—3

Who crushed Kesi and Kans to death, who gave new life to Kālī ;

Such is Hari, saith Nāmā (Namdeva).

By the repetition of whose Name, fear and affliction vanish away.—4—1.

(Gaṭṭ Namdev)

We have observed in the previous chapter on the *metres* in *Adi Granth* that the Saint-poets were the folk-poets, therefore they did not observe the hard and fast rules of Prosody. Similarly, there was no deliberate attempt on their part to use in their poems the select imagery or to beautify their poetry with figures of speech or sentiments (*rasas*). Their poetry is spontaneous. Some scholars have tried to point out the various figures of speech or senti-

*ਹਰਏ ਨਮਸਤੇ ਹਰਏ ਨਮਹ । ਹਰਿ ਹਰਿ ਕਰਤ ਨਹੀ ਦੁਖੁ ਜਮਹ ।੧।

ਰਹਾਉ ।

ਹਰਿ ਹਰਨਾਖਸ ਹਰੇ ਪਰਾਨ । ਅਜੈਮਲ ਕੀਓ ਬੈਕੁੰਠਹਿ ਬਾਨ ।

ਸੁਆ ਪੜਾਵਤ ਗਨਿਕਾ ਤਰੀ । ਸੋ ਹਰਿ ਨੈਨਹੁ ਕੀ ਪੂਤਰੀ ।੨।

ਹਰਿ ਹਰਿ ਕਰਤ ਪੂਤਨਾ ਤਰੀ । ਬਾਲ ਘਾਤਨੀ ਕਪਟਹਿ ਡਰੀ ।

ਸਿਮਰਨ ਦੁਪਦ ਸੁਤ ਉਧਰੀ । ਗਉਤਮ ਸਤੀ ਸਿਲਾ ਨਿਸਤਰੀ ।੩।

ਕੇਸੀ ਕੰਸ ਮਥਨੁ ਜਿਨਿ ਕੀਆ । ਜੀਅ ਦਾਨੁ ਕਾਲੀ ਕਉ ਦੀਆ ।

ਪ੍ਰਣਵੈ ਨਾਮਾ ਐਸੇ ਹਰੀ । ਜਾਸੁ ਜਪਤ ਭੈ ਆਪਦਾ ਟਰੀ ।੪।੧।

(ਗੋਤ ਨਾਮਦੇਉ)

ments found in the verses of *Adi Granth*.¹ The Saint-poets wrote their poetry in different moods, therefore different types of figures of speech and sentiments are found in *Adi Granth*.

'The great poetry touches the universal longing for the perfect world'.² "It maintains the idealism which lies somewhere in the heart of every man. This idealism is not that of a perfected machinery or culture, but of perfect love, justice, peace and righteousness."³ This idealism is manifested through the verses of *Adi Granth*, which are full of imagery derived from the indoor and outdoor life of many parts of India. There is no doubt that *Adi Granth* is full of repetition, but the imagery used in the verses makes the poetry appealing and ever-fresh. We agree with Dr. Banarsi Das Jain that "monotony has been avoided by the use of metaphors and similes, which make the hymns beautiful and elevating. The poetry of *Adi Granth* is very forceful. It is the outflow of a sincere and brave heart, always aiming at truth."⁴

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1. As regards figures of speech see *Gur Shabda Alankār* by Bhai Kahn Singh of Nabha and for sentiments (Rasas) see *Ras Chamatkār Chandrikā* by Kartar Singh 'Pecookh'.
 2. *A New Study of English Poetry* by Henry Newbolt as quoted in *English Religious Verse* compiled by G. Lacey May.
 3. *English Religious Verse* compiled by G. Lacey May.
 4. *Encyclopaedia of Literature* edited by Joseph T. Shipley—In the section of Indian Literature see Panjabi Literature written by Dr. Banarsi Das Jain.

'PART TWO
THE SOCIAL AND RELIGIOUS CONDITIONS
AS DEPICTED IN
ADI GRANTH

CHAPTER V

THE SOCIAL AND RELIGIOUS DEGENERATION

The degeneration of religious life—Muslims as conquerors and aggressors—Hindus as conquered and demoralised people—The caste-system of Hindus, itself a symbol of social injustice—The man in general devoid of the sense of true values.

CHAPTER V

THE SOCIAL AND RELIGIOUS DEGENERATION

It has already been stated earlier that the hymns contained in *Adi Granth* cover a vast period of about six centuries *i. e.* from twelfth to seventeenth century. This period in Indian history is the period of Muslim conquest and their domination over the Hindus or inhabitants of India. It was in the year 1192 A.D. that Shahāb-ud-Dīn Mohammad Ghorī defeated the Indian ruler Prithvī Rāj Chauhān and established the Muslim rule in India.

Mohammad Ghorī deputed Qutab-ud-Dīn Aibak, his slave to administer the Government. With Qutab-ud-Dīn began the reign of Slave Dynasty, which ruled from 1206 to 1290 A.D. Then came the Khiljī Dynasty which held its sway from 1290 A.D. to 1320 A.D. After Khiljīs, the power was captured by Tughlak Dynasty, which ruled from 1321 A.D. to 1412 A.D. After Tughlak Dynasty, Daulat Khān Lodhī ruled for a year. Then came the Sayyad Dynasty from 1414 A.D. to 1450 A.D. It was followed by the Lodhī Dynasty from 1450 A.D. to 1526 A.D.

After Lodhī Dynasty, the Mughal Dynasty came into power. Bābar ruled from 1526 to 1530 A.D. His son Humāyūn had to leave the country in 1540, because Sher Shah Surī captured the throne of Delhi. But Sūr Dynasty ruled only upto 1555 A.D., when Humāyūn regained the power. The Mughal Dynasty was the last Muslim Dynasty to rule India. The Mughal king Aurangzeb was the ruler of India by the end of the seventeenth century.

Thus we see that the centuries under review were the centuries of Muslim conquest and rule in India. The Semitic culture came into contact with the Hindu culture. The ruling nation suppressed the Hindu society which was

already divided by the caste-system.¹ Even the peaceful saints, who preached the message of love were not spared. They were put to tortures, because they belonged to a different religion. e.g.

- (1)—The Maratha saint Namdev who belonged to fourteenth century, was brought before Mohammad Bin Tughlak², who asked the saint to perform the miracle by which the dead cow may come to life again. When Namdev showed his inability to do so, the king in his

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1. The impact of Muslim culture on Hindu culture was no doubt characterised by great developments. Dr. Tarachand in the introduction of his book, "Influence of Islam on Indian Culture" writes about this age in the following manner: "In art it witnessed the evolution of Hindu-Muslim schools of architecture and painting, in literature the decline of Sanskrit learning and the rise of vernacular languages, among them Urdū, and in Science the infusion of Arab conceptions into Hindu medicine, mathematics and astronomy. The total amount of change in all departments of social life was so great as to constitute the beginning of a new epoch." In spite of these cultural developments, there was great religious intolerance on the part of the Muslims. This has been clearly stated in their verses by the Saint-poets. Bhai Gurdas has drawn a vivid picture of the same in his first Vār. Sufis played a great part in lessening this intolerance. Dr. Tarachand is right when he says: "The Muslim conquest had a tremendous effect in the evolution of Indian culture. Specifically it upset everything, the Hindu religion received a terrible blow, the patronage of the priests and Pandits ceased, the Hindu monuments were destroyed, literature received no royal encouragement and languished: to all outward appearances political conquest was synonymous with cultural death. Fundamentally, it had a different effect.....Mutual intercourse led to mutual understanding. Many who had changed their faith differed little from those whom they had left. Thus after the first-shock of conquest was over, the Hindus and Muslims prepared to find a *via media* whereby to live as neighbours..."

(*Influence of Islam on Hindu culture*)

2. *Vide* Gur Shabad Ratnākār Mahān Kosh by Kahn Singh of Nabha.

kingly pride, ordered his serviteurs to throw the saint before the enraged elephant :

- *1. The king asked Nāmā (Namdev) to listen :

"I want to see the works of your Rām".

Nāmā was bound by the king, (who said) :

"I want to see your Harī Vithal.

"Either make the dead cow alive

"Or I shall get thee killed presently by the neck."

"O King ! How can this happen ?

"None can come to life after death.

"Nothing shall come about by my doing.

"Everything happens by the will of Rām."

The King was infuriated,

He made the (wild) elephant enraged.....

The elephant hits with its trunk,

But Nāmā is saved by the help of Harī.

(Bhairo Namdev)

- (2)—In the time of Sikandar Lodhi¹, Kabir had to face great tortures at the hands of the fanatic Muslim rulers :

(a) Kabir was thrown before an elephant :

**With arms tied and bound in a bundle (he) was thrown,

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1. Vide Gur Shabad Ratnakar Mahan Kosh by Bhai Kahn Singh of Nabha.

- *੧. ਸੁਲਤਾਨ ਪੁਛੇ ਸੁਨਬੋ ਨਾਮਾ । ਦੇਖਉ ਰਾਮ ਤੁਮਾਰੇ ਕਾਮਾ ।
ਨਾਮਾ ਸੁਲਤਾਨੇ ਬਾਧਿਲਾ । ਦੇਖਉ ਤੇਰਾ ਹਰਿ ਬੀਠਲਾ ।
ਬਿਸਮਿਲਿ ਗੁਰੂ ਦੇਹੁ ਜੀਵਾਇ । ਨਾਤਰੁ ਗਰਦਨਿ ਮਾਰਉ ਨਾਂਇ ।
ਬਾਦਸਾਹ ਐਸੀ ਕਿਉ ਹੋਇ । ਬਿਸਮਿਲਿ ਕੀਆ ਨ ਜੀਵੈ ਕੋਇ ।
ਮੇਰਾ ਕੀਆ ਕਛੁ ਨ ਹੋਇ । ਕਰਿ ਹੈ ਰਾਮੁ ਹੋਇ ਹੈ ਸੋਇ ।
ਬਾਦਸਾਹ ਚੜ੍ਹਿਓ ਅਹੰਕਾਰਿ । ਗਜ ਹਸਤੀ ਦੀਨੋ ਚਮਕਾਰਿ ।
.....ਕਰੇ ਗਸਿੰਦੁ ਸੁੰਡ ਕੀ ਚੋਟ । ਨਾਮਾ ਉਬਰੇ ਹਰਿ ਕੀ ਓਟ ।

(ਭੈਰਉ ਨਾਮਦੇਉ)

***ਭੁਜਾ ਬਾਂਧਿ ਭਿਲਾ ਕਰਿ ਭਾਰਿਓ ।

*(The mahout) beat the elephant on the head with the goad,
 The elephant ran and screamed :
 I bow in reverence to this figure.....
 What crime the saint hath committed ?
 That bound in a bundle, he was thrown before the elephant.
 The elephant bowed before the bundle,
 The blind Qazi could not understand this. (Gaund Kabir)

(b) Kabir was thrown in the waters of the Ganges :

**The Ganges of the Lord, deep and serene,
 (On its bank) Kabir is standing enchained.....
 In the waves of the Ganges my chain is broken
 And Kabir is sitting on the deerskin. (Bhairo Kabir)

When Bābar invaded India in 1578, there was murder, rape, loot and arson all around. Guru Nanak has given us the following picture of the barbarous attitude of the invaders :

†1. With the help of Khorasan, Hindustan (India) was
 frightened,
 The blame lies with us and not the Creator
 Who hath sent the Mughal (invader) as the angel of
 death. (Āsā M. I)

*ਹਸਤੀ ਕ੍ਰੋਧਿ ਮੁੰਡ ਮਹਿ ਮਾਰਿਓ ।
 ਹਸਤਿ ਭਾਗਿ ਕੈ ਚੀਸਾਂ ਮਾਰੈ । ਇਆ ਮੂਰਤਿ ਕੈ ਹਉ ਬਲਿਹਾਰੈ ।.....
 ਕਿਆ ਅਪਰਾਧ ਸੰਤ ਹੈ ਕੀਨਾ । ਬਾਂਧਿ ਪੋਟ ਕੁੰਚਰ ਕਉ ਦੀਨਾ ।
 ਕੁੰਚਰ ਪੋਟ ਲੈ ਲੈ ਨਮਸਕਾਰੈ । ਬੂਝੀ ਨਹੀ ਕਾਜੀ ਅੰਧਿਆਰੈ ।
 (ਗੋਂਡ ਕਬੀਰ)

**ਗੰਗ ਗੁਜਾਇਨਿ ਗਹਰ ਗੰਭੀਰ । ਜੰਜੀਰ ਬਾਂਧਿ ਕਰਿ ਖਰੇ ਕਬੀਰ ।.....
 ਗੰਗਾ ਕੀ ਲਹਰਿ ਮੋਰਿ ਟੁਟੀ ਜੰਜੀਰ । ਗੁਛਾਲਾ ਪਰ ਬੈਠੇ ਕਬੀਰ ।
 (ਭੋਰਉ ਕਬੀਰ)

†੧ ਖੁਰਾਸਾਨ ਖਸਮਾਨਾ ਕੀਆ ਹਿੰਦੁਸਤਾਨ ਡਰਾਇਆ ।
 ਆਪੇ ਦੋਸ ਨ ਦੇਈ ਕਰਤਾ ਜਮ ਕਰ ਮੁਗਲ ਚੜਾਇਆ । (ਆਸਾ ਮ:੧)

The heads on which the hair-plaits are beautifully
arranged, with vermillion on the parting line,
These heads are sheared by scissors, the dust rises to
the necks.
The dwellers of palaces now do not find the company
of their husbands.....
When they were married, their husbands looked
graceful by their sides,
They were brought in palanquins studded with ivory...
Their youth and wealth both became their enemies,
they had enamoured them,
The messengers were ordered to rape them.....
Why should one get punishment, if one thinks
beforehand ?
The kings had lost sense in merriment, entertainment
and pleasure.
The word of Bābar went round and the young boy
(prince) could get no food.
Some had lost the time of prayer and some could not
worship ;
Without the sacred floor, how the Hindu women could
bathe and instal *tilaks* ?

*੨. ਜਿਨ ਸਿਰ ਸੋਹਨਿ ਪਈਆ ਮਾਂਗੀ ਪਾਇ ਸੁੰਧੂਰੁ ।
 ਸੇ ਸਿਰ ਕਾਤੀ ਮੁੰਨੀਅਨਿ ਗਲ ਵਿਚਿ ਆਵੈ ਧੂੜਿ ।
 ਮਹਲਾਂ ਅੰਦਰਿ ਹੋਈਆ ਹੁਣਿ ਬਹੁਣਿ ਨ ਮਿਲਨਿ ਹਦੂਰਿ ।.....
 ਜਦਹੁ ਸੀਆ ਵੀਆਹੀਆ ਲਾੜੇ ਸੋਹਨਿ ਪਾਸਿ ।
 ਹੀਡੋਲੀ ਚੜਿ ਆਈਆ ਦੰਦ ਖੰਡ ਕੀਤਿ ਰਾਸਿ ।.....
 ਧਨੁ ਜੋਬਨੁ ਦੁਇ ਵੈਰੀ ਹੋਏ ਜਿਨੀ ਰਖੇ ਰੰਗੁ ਲਾਇ ।
 ਦੂਤਾ ਨੋ ਫੁਰਮਾਇਆ ਲੈ ਚਲੇ ਪਤਿ ਗਵਾਇ ।.....
 ਅਗੇ ਦੇ ਜੇ ਚੇਤੀਐ ਤਾਂ ਕਾਇਤੁ ਮਿਲੈ ਸਜਾਇ ।
 ਸਾਹਾਂ ਸੁਰਤਿ ਗਵਾਈਆ ਰੰਗਿਨ ਤਮਾਸੇ ਚਾਇ ।
 ਬਾਬਰਵਾਣੀ ਫਿਰਿ ਗਈ ਕੁਇਰੁ ਨ ਰੋਟੀ ਖਾਇ ।
 ਇਕਨਾ ਵਖਤ ਖੁਆਈਅਹਿ ਇਕਨਾ ਪੂਜਾ ਜਾਇ ।
 ਚਉਕੇ ਵਿਣੁ ਹਿੰਦਵਾਣੀਆ ਕਿਉਂ ਟਿਕੇ ਕਢਹਿ ਨਾਇ ।

*Previously they did not remember Rām, now they
cannot utter His Name..... (Āsā M. I)

3. On account of this wealth many were destroyed, many
were in miserable plight.

It is not acquired without sins, it does not accompany
the dying ;

When the Creator Himself gives misery, He takes away
all the virtues.

When they heard the Mīr (Bābar) rushing on, crores of
Pīrs (religious leaders) tried to stop him ;

The houses, palaces and pacca mansions were burnt,
the youngmen were cut into pieces and thrown about.

No Mughal became blind, none performed the miracle.

A battle took place between Mughals and Pathans, the
sword was swung in the fight ;

The former discharged the matchlocks and the later
provoked the elephants.

They certainly die, O brother ! whose scrip is torn in
the court of the Lord.

Some were Hindu women, others were Turk women,
the women of Bhats (bards) and Thākurs (lords) ;

*ਰਾਮੁ ਨ ਕਬਹੂ ਚੇਤਿਓ ਹੁਣਿ ਕਹਣਿ ਨ ਮਿਲੈ ਖੁਦਾਇ ।

(ਆਸਾ ਮਹਲਾ ੧)

੩. ਇਸੁ ਜਰ ਕਾਰਣਿ ਘਣੀ ਵਿਗੁਤੀ ਇਨਿ ਜਰ ਘਣੀ ਖੁਆਈ ।

ਪਾਪਾ ਬਾਝਹੁ ਹੋਵੈ ਨਾਹੀ ਮੁਇਆ ਸਾਥਿ ਨ ਜਾਈ ।

ਜਿਸਨੋ ਆਪ ਖੁਆਏ ਕਰਤਾ ਖੁਸਿ ਲਏ ਚੰਗਿਆਈ ।

ਕੋਈ ਹੁ ਪੀਰ ਵਰਜਿ ਰਹਾਏ ਜਾ ਮੀਰ ਸੁਣਿਆ ਧਾਇਆ ।

ਥਾਨ ਮੁਕਾਮ ਜਲੇ ਬਿਜ ਮੰਦਰ ਮੁਛਿ ਮੁਛਿ ਕੁਇਰ ਰੁਲਾਇਆ ।

ਕੋਈ ਮੁਗਲੁ ਨ ਹੋਆ ਅੰਧਾ ਕਿਨੈ ਨ ਪਰਚਾ ਲਾਇਆ ।

ਮੁਗਲ, ਪਠਾਣਾ ਭਈ ਲੜਾਈ ਰਣ ਮਹਿ ਤੇਗ ਵਗਾਈ ।

ਓਨੀ ਤੁਪਕ ਤਾਣਿ ਚਲਾਈ ਓਨੀ ਹਸਤਿ ਚਿੜਾਈ

ਜਿਨ ਕੀ ਚੀਰੀ ਦਰਗਹ ਪਾਟੀ ਤਿਨਾ ਮਰਣਾ ਭਾਈ ।

ਇਕ ਹਿੰਦਵਾਣੀ ਅਵਰ ਤੁਰਕਾਣੀ ਭਟਿਆਣੀ ਠਕੁਰਾਣੀ ।

*The robes of some were torn from head to foot, the
dwelling of some was the cremation ground ;
Those whose beautiful husbands did not come home,
how did they pass the night ?..... (Āsā M. I.)

In this war of supremacy, not only the Hindus were given a great blow, but also Pathāns who were already ruling India. Such was the state of affairs at the time of the invasion of Bābar, that the prince could not eat a morsel of food. There was a great reaction because the previous kings had gone away from Truth and Justice and leaving aside their duty towards their subjects, they were busy with wine and women. By gross acts of injustice, they had accumulated good deal of wealth, which in turn became the cause of their destruction.

At the time of the invasion of Bābar, the falsehood was the presiding authority. Modesty and piety were nowhere to be seen. There was no justice. Guru Nānak portrays the true picture of the times in the following verses :

**The Word of the Lord that I receive, I divulge the same,
O Lalo !,
He (Bābar) hath rushed on from Kabul with the marriage-
party of sins and accumulates wealth by force ; O Lalo !,
Both the modesty and piety have hidden themselves and
falsehood is the presiding authority, O Lalo !,
The Qazis and Brahmans have no say and the devil recites
the mantras of marriage, O Lalo !.....
(Tilang M. I.)

*ਇਕਨਾ ਪੋਰਣ ਸਿਰ ਖੁਰ ਪਾਟੇ ਇਕਨਾ ਵਾਸੁ ਮਸਾਣੀ ।

ਜਿਨਕੋ ਬੰਕੇ ਘਰੀ ਨ ਆਇਆ ਤਿਨ ਕਿਉ ਰੈਣਿ ਵਿਹਾਣੀ (ਆਸਾ ਮ: ੧)

**ਜੈਸੀ ਮੈ ਆਵੈ ਖਸਮ ਕੀ ਬਾਣੀ ਤੈਸੜਾ ਕਰੀ ਗਿਆਨੁ ਵੇ ਲਾਲੋ ।

ਪਾਪ ਕੀ ਜੰਵ ਲੈ ਕਾਬਲਹੁ ਧਾਇਆ ਜੋਰੀ ਮੰਗੈ ਦਾਨੁ ਵੇ ਲਾਲੋ ।

ਸਰਮੁ ਧਰਮੁ ਦੁਇ ਛਪ ਖਲੋਏ ਕੂੜੁ ਫਿਰੈ ਪਰਧਾਨੁ ਵੇ ਲਾਲੋ ।

ਕਾਜੀਆ ਬਾਮਣਾ ਕੀ ਗਲ ਥਕੀ ਅਗਦ ਪੜੈ ਸੈਤਾਨੁ ਵੇ ਲਾਲੋ ।.....

(ਤਿਲੰਗ ਮ: ੧)

Under these conditions, Guru Nanak had to say conclusively in the following manner :

*The Kaliyuga is like a large knife, the kings are butchers,
and piety, with its wings, hath flown away.
There is dark (Amāvas) night and the moon of Truth is not
visible, where hath it risen ?

I became bewildered during the search.

There is no way seen in the darkness.

I weep in anguish of egotism,

How can I attain salvation, saith Nanak. (Vār Mājh M. I.)

According to Guru Nanak, then

1. The kings of Kaliyuga were like butchers for their subjects. They had forgotten their duty.
2. There was no piety in the world.
3. There was falsehood everywhere and truth was nowhere seen.
- and 4. The human being had lost all comfort because of his ego.

The kings lost religious toleration towards their subjects of Hindu religion. Their lieutenants also treated these poor subjects in a cruel manner :

**The kings are like lions and their officials like dogs who
disturb the restful people.
The officials are like nails (of kings) which make wounds,
(The remnants of the prey)—the blood and liver are licked
by the dogs. (Vār Malār M. I.)

*ਕਲਿ ਕਾਤੀ ਰਾਜੇ ਕਾਸਾਈ ਧਰਮੁ ਪੰਖ ਕਰ ਉਡਰਿਆ ।
ਕੂਤੁ ਅਮਾਵਸ ਸਚੁ ਚੰਦ੍ਰਮਾ ਦੀਸੈ ਨਾਹੀ ਕਹ ਚੜਿਆ ।
ਹਉ ਭਾਲਿ ਵਿਕੁੰਨੀ ਹੋਈ । ਆਧੇਰੈ ਰਾਹੁ ਨ ਕੋਈ ।
ਵਿਚਿ ਹਉਮੈ ਕਰਿ ਦੁਖੁ ਰੋਈ । ਕਹੁ ਨਾਨਕ ਕਿਨਿ ਬਿਧਿ ਗਤਿ ਹੋਈ ।
(ਵਾਰ ਮਾਝ ਮ: ੧)

**ਰਾਜੇ ਸੀਹ ਮੁਕਦਮ ਕੁਤੇ । ਜਾਇ ਜਗਾਇਨ ਬੈਠੇ ਸੁਤੇ ।
ਚਾਕਰ ਨਹਦਾ ਪਾਇਨਿ ਘਾਉ । ਰਤੁ ਪਿਤੁ ਕੁਤਿਹੋ ਚਤਿ ਜਾਉ ।
(ਵਾਰ ਮਲਾਰ ਮ: ੧)

There was so much degeneration in the attitude of the ruling class, that Guru Nanak had to say :

*Greed and sin are the king and his minister, falsehood is
the officer,
Lust is the Lieutenant who is called and consulted ; While
he sits, he reflects. (Vār Āsā M. 1)

The people had lost all the virtues and had got demoralised :

**The subjects are blind without knowledge, they are like
corpses full of fire ;
The wise ones dance and play on musical instruments,
they decorate their bodies.
They make loud conversations and sing their thoughts
about the heroes.
The foolish Pandits have the wisdom of arguments and
love the accumulation (of wealth).
The virtuous ones practise virtues but get no reward, they
ask for the gate of salvation.
They are called ascetics, but do not know the method,
they leave their hearths and homes.
Every one is perfect by himself, none calls himself
deficient.

*ਲਬੁ ਪਾਪੁ ਦੁਇ ਰਾਜਾ ਮਹਤਾ ਕੂੜੁ ਹੋਆ ਸਿਕਦਾਰੁ ।

ਕਾਮੁ ਨੇਬੁ ਸਦਿ ਪੁਛੀਐ ਬਹਿ ਬਹਿ ਕਰੇ ਬੀਚਾਰੁ ।.....

(ਵਾਰ ਆਸਾ ਮ: ੧)

**.....ਅੰਧੀ ਰਯਤਿ ਗਿਆਨ ਵਿਹੂਣੀ ਭਾਹਿ ਭਰੇ ਮੁਰਦਾਰੁ ।

ਗਿਆਨੀ ਨਚਹਿ ਵਾਜੇ ਵਾਵਹਿ ਰੂਪ ਕਰਹਿ ਸੀਗਾਰੁ ।

ਦੂਚੇ ਕੂਕਹਿ ਵਾਦਾ ਗਾਵਹਿ ਜੋਧਾ ਕਾ ਵੀਚਾਰੁ ।

ਮੂਰਖ ਪੰਡਿਤ ਹਿਕਮਤਿ ਹੁਜਤਿ ਸੰਜੇ ਕਰਹਿ ਪਿਆਰੁ ।

ਧਰਮੀ ਧਰਮੁ ਕਰਹਿ ਗਾਵਾਵਹਿ ਮੰਗਹਿ ਮੋਖ ਦੁਆਰੁ ।

ਜਤੀ ਸਦਾਵਹਿ ਜੁਗਤਿ ਨ ਜਾਣਹਿ ਛਡਿ ਬਹਹਿ ਘਰ ਬਾਰੁ ।

ਸਭ ਕੋ ਪੂਰਾ ਆਪੇ ਹੋਵੈ ਘਟਿ ਨ ਕੋਇ ਆਖੈ ।

*The weight of honour is put in the balance, saith Nanak,
and then by weighing in it, it is known what man is
worth. (Vār Āsā M. I)

The Pandits and the religious leaders had thus forgotten
their duty.

The Muslim rulers exploited the Hindu subjects to
such an extent that the Hindus adopted the dress and
language of their rulers. They even submitted to the levy
of tax on their gods and shrines :

**The Primal Being is called Allah and the Sheikhs
(Muslims) have their day.

The temples and gods are taxed, this is the law of the
land ;

The vessel (for ablution), the announcement (by Mullah),
the prayer and prayer-mat (have gained importance)
and God (Banwari) is said to wear blue clothes ;

All the persons in your homes are addressed as 'mīā'
and your language has changed.
(Basant Hindol M. I)

The religious leaders of both the communities had
become blind towards their true path and were following
the path of falsehood, violence etc. :

†The Muslim Judge (Qazi) tells lies and accepts bribe,
The Brahman bathes but kills beings,

*ਪਤਿ ਪਰਵਾਣੁ ਪਿਛੈ ਪਾਈਐ ਤਾ ਨਾਨਕ ਤੋਲਿਆ ਜਾਧੈ !

(ਵਾਰ ਆਸਾ ਮ: ੧)

**ਆਦਿ ਪੁਰਖ ਕਉ ਅਲਹੁ ਕਹੀਐ ਸੇਖਾਂ ਆਈ ਵਾਰੀ ।

ਦੇਵਲ ਦੇਵਤਿਆ ਕਰੁ ਲਾਗਾ ਐਸੀ ਕੀਰਤਿ ਚਾਲੀ ।

ਕੂਜਾ ਬਾਂਗ ਨਿਵਾਜ ਮੁਸਲਾ ਨੀਲ ਰੂਪ ਬਨਵਾਰੀ ।

ਘਰਿ ਘਰਿ ਮੀਆਂ ਸਭਨਾ ਜੀਆਂ ਬੋਲੀ ਅਵਰ ਤੁਮਾਰੀ ।

(ਬਸੰਤੁ ਹਿੰਡੋਲੁ ਮ: ੧)

†ਕਾਦੀ ਕੂੜ ਬੋਲ ਮਲੁ ਖਾਇ । ਬ੍ਰਹਮਣ ਨਾਵੈ ਜੀਆਂ ਘਾਇ ।

*The Yogi is blind and does not know the practice of Yoga,
All the three are bondage for leading astray.

(Dhanāsari M. I.)

The Brahman had lost his sanctity and integrity by his actions. He was proud of his high caste and this pride led him to acts of cruelty towards Shudras or low-caste people. Kabir questions the authority of the Brahman over the Shudra :

**There is no clan or caste while dwelling in the womb,
Everything is created from the seed of Brahman (God).
Say, O Pandit ! When were the Brahmans created ?
Do not waste thy life by proclaiming thy Brahmanhood.
If thou art a Brahman, born of a Brahman woman,
Why hast thou not come through another way ?
How art thou a Brahman ? How am I a Shudra ?
How am I blood ? How art thou milk ?
Whosoever reflects on Brahman (God), saith Kabir,
He is called our Brahman. (Gauri Kabir)

The caste-system had led to moral degeneration. The Saint-poets raised a strong voice against it :

*1. Recognise the light (of God) and do not ask for the
caste,
There is no caste in the next world. (Āsā M. I.)

*ਜੋਗੀ ਜੁਗਤਿ ਨ ਜਾਣੈ ਅੰਧ । ਤੀਨੋ ਓਜਾੜੇ ਕਾ ਬੰਧ । (ਪਨਾਸਰੀ ਮ: ੧)

**ਗਰਭਵਾਸ ਮਹਿ ਕੁਲ ਨਹੀ ਜਾਤੀ । ਬ੍ਰ ਹਮ ਬਿੰਦੁ ਤੇ ਸਭ ਉਤਪਾਤੀ ।
ਕਹੁ ਰੇ ਪੰਡਿਤ ਬਾਮਣ ਕਬ ਕੇ ਹੋਏ । ਬਾਮਨ ਕਹਿ ਕਹਿ ਜਨਮ ਮਤ
ਬੋਏ ।

ਜੇ ਤੂੰ ਹੁਮਣ ਬ੍ਰਾਹਮਣੀ ਜਾਇਆ । ਤਉ ਆਨ ਬਾਣ ਕਾਹੇ ਨਹੀ ਆਇਆ ।
ਤੁਮ ਕਤ ਬ੍ਰਾਹਮਣ ਹਮ ਕਤ ਸੂਦ । ਹਮ ਕਤ ਲੋਹੂ ਤੁਮ ਕਤ ਦੂਧ ।
ਕਹੁ ਕਬੀਰ ਜੋ ਬ੍ਰਾਹਮ ਬੀਚਾਰੈ । ਸੋ ਹੁਮਣ ਕਹੀਅਤ ਹੈ ਹਮਾਰੈ ।

(ਗਉੜੀ ਕਬੀਰ)

*੧. ਜਾਣਹੁ ਜੈਤਿ ਨ ਪੁਛਹੁ ਜਾਤੀ ਆਗੈ ਜਾਤਿ ਨ ਹੋ । (ਆਸਾ ਮ: ੧)

- *2. The caste and name both are raillery,
Upon all the creatues there is one shade (of God).
(Vār Sṛī Raga M. I.)
3. Do not be deluded by seeing high and low castes,
Suka (Sukhdev) will remember the Name of the Lord
by falling at the feet of Janaka.
Heaps of filth were thrown on his head ;
But his mind would remain firm. (Kanṛā M. IV.)
4. Such persons are rare in the world, who have been
examined and put in the treasury,
Who have remained above the caste and colour
and ended their worldly affection and greed.
(Prabhātī M. I.)
- 5 Tumeric is yellow and lime is of a white substance,
saith Kabir,
The lover of Rām meets Him when he drops both the
colours.
The yellowness of the tumeric drops and the
whiteness of the lime goes,
I sacrifice myself for this love by which caste, colour
and family are set aside.
(Shalok Kabir)

- *੨. ਫਕੜ ਜਾਤੀ ਫਕੜ ਨਾਉ । ਸੁਭਨਾ ਜੀਆ ਇਕਾ ਛਾਉ ।
(ਵਾਰ ਸਿਰੀ ਰਾਗੁ ਮ: ੧)
੩. ਜਾਤਿ ਨਜਾਤਿ ਦੇਖ ਮਤ ਭਰਮਹੁ
ਸੁਕ ਜਨਕ ਪਰੀ ਲਗੁ ਧਿਆਵੈਗੋ ;
ਜੂਠਨ ਜੂਠ ਪਈ ਸਿਰ ਉਪਰਿ
ਖਿਨੁ ਮਨੁਆ ਤਿਲੁ ਨ ਭੁਲਾਵੈਗੋ । (ਕਾਨੜਾ ਮ: ੪)
੪. ਐਸੇ ਜਨ ਵਿਰਲੇ ਜਗ ਅੰਦਰ ਪਰਖ ਖਜਾਨੇ ਪਾਇਆ ।
ਜਾਤਿ ਵਰਨ ਤੇ ਭਏ ਅਤੀਤਾ ਮਮਤਾ ਲੋਭ ਚੁਕਾਇਆ । (ਪ੍ਰਭਾਤੀ ਮ: ੧)
੫. ਕਬੀਰ ਹਰਦੀ ਪੀਅਰੀ ਚੂਨਾ ਉਜਲ ਭਾਇ ।
ਰਾਮ ਸਨੇਹੀ ਤਉ ਮਿਲੈ ਦੋਨਉ ਬਰਨ ਗਵਾਇ ।
ਹਰਦੀ ਪੀਰਤਨ ਹਰੈ ਚੂਨ ਚਿਹਨ ਨ ਰਹਾਇ ।
ਬਲਿਹਾਰੀ ਇਹ ਪ੍ਰੀਤ ਕਉ ਜਿਹ ਜਾਤਿ ਬਰਨ ਕੁਲ ਜਾਇ ।
(ਸ਼ਲੋਕ ਕਬੀਰ)

6. Nobody should be proud of his caste,
 Whoever realises Brahman (God), becomes a Brahman.
 Do not be proud of thy caste, O Fool !
 Many vices follow this pride.
 Everybody talks of the four castes,
 All are created from the seed of Brahman (God).
 There is the same clay in the whole world,
 The potter (God) makes many kinds of pots.
 The body is formed by the combination of five
 elements,

None thinks seriously about it.

This being is in the bondage of karmas, saith Nanak
 Without meeting the True Guru one does not attain
 emancipation
 (Bhairo M. III.)

The people of high castes prohibited the entry of Shudras in the temples. Namdev gives us an account of the following incident from his life :

- **I came to thy temple in a happy mood,
 Whilst in devotion I—Nāmā (Namdev)—was caught
 and asked to get up.
 I belong to a low caste, O Yādava King (Lord Krishna),
 Why have I been born in a calico-printer's family ?

- *੬. ਜਾਤਿ ਕਾ ਗਰਬ ਨ ਕਰੀਅਹੁ ਕੋਈ । ਬ੍ਰਹਮ ਬਿੰਦੇ ਸੇ ਬ੍ਰਹਮਣ ਹੋਈ ।
 ਜਾਤਿ ਕਾ ਗਰਬੁ ਨ ਕਰ ਮੂਰਖ ਗਾਵਾਰਾ । ਇਸ ਗਰਬ ਤੇ ਚਲਹਿ ਬਹੁਤ
 ਵਿਕਾਰਾ ।
 ਚਾਰੇ ਵਰਨ ਆਖੈ ਸਭ ਕੋਈ । ਬ੍ਰਹਮ ਬਿੰਦੁ ਤੇ ਸਭ ਓਪਤ ਹੋਈ ।
 ਮਾਟੀ ਏਕ ਸ਼ਗਲ ਸੰਸਾਰਾ । ਬਹੁਬਿਧਿ ਭਾਂਡੇ ਘੜੈ ਕੁੰਮਾਰਾ ।
 ਪੰਚੁ ਤਤੁ ਮਿਲ ਦੇਹੀ ਕਾ ਅਕਾਰਾ । ਘਟ ਵਧ ਕੋ ਕਰੈ ਬੀਚਾਰਾ ।
 ਕਹਿਤ ਨਾਨਕ ਇਹੁ ਜੀਉ ਕਰਮਬੰਧ ਹੋਈ । ਬਿਨ ਸਤਿਗੁਰ ਭੇਟੇ ਮੁਕਤਿ
 ਨ ਹੋਈ । (ਭੋਰਉ ਮ: ੩)
 **ਹਸਤ ਖੇਲਤ ਤੇਰੇ ਦੇਹੁਰੇ ਆਇਆ । ਭਗਤਿ ਕਰਤ ਨਾਮਾ ਪਕਰਿ
 ਉਠਾਇਆ ।
 ਹੀਨਤੀ ਜਾਤ ਮੇਰੀ ਜਾਇਮ ਰਾਇਆ । ਛੀਪੇ ਕੇ ਜਨਮ ਕਾਹੇ ਕਉ
 ਆਇਆ ।

*I took my blanket and turned back
 And sat down at the back of the temple.
 As I, Nāmā, utter the praises of Hari,
 The temple of the saints revolves. (Bharīo Namdev)

Shudra was not the only target of Brahmans. The woman was also considered impure and low in status. Guru Nanak raised his voice against it, when he said :

**Why should we talk ill of her who gives birth to kings.
 (Vār Āsā M. I.)

The Brahman or the religious teacher had also degenerated in the spiritual domain. The people went to the religious teacher of yore to seek guidance, but the Gurus (spiritual teachers) of these times were in the first place devoid of spiritual values and in the second place moved from place to place for material benefit. Their actions were ludicrous :

***The disciples play on and the Gurus dance.
 They move their feet and turn round their head.
 The dust flies up and falls on their hair.
 The people look, laugh and go home.
 They dance for the sake of bread
 And throw themselves down on the ground.
 They sing about Gopīs and Kāhna (Lord Krishna),
 They sing about Sītā and Rāmā. (Vār Āsā M. I.)

*ਲੈ ਕਮਲੀ ਚਲਿਓ ਪਲਟਾਇ । ਦੇਹੁਰੇ ਪਾਛੈ ਬੈਠਾ ਜਾਇ ।
 ਜਿਉ ਜਿਉ ਨਾਮਾ ਹਰਿ ਗੁਣ ਉਚਰੈ । ਭਗਤ ਜਨਾਂ ਕਉ ਦੇਹੁਰਾ ਫਿਰੈ ।
 (ਭੋਰਉ ਨਾਮਦੇਉ)

**ਸੋ ਕਿਉ ਮੰਦਾ ਆਖੀਐ ਜਿਤੁ ਜੰਮੈ ਰਾਜਾਨ । (ਵਾਰ ਆਸਾ ਮ: ੧)

***ਵਾਇਨਿ ਚੇਲੇ ਨਚਨਿ ਗੁਰ । ਪੈਰ ਹਲਾਇਨਿ ਫੇਰਨਿ ਸਿਰ ।
 ਉਡਿ ਉਡਿ ਰਾਵਾ ਝਾਟੈ ਪਾਇ । ਵੇਖੈ ਲੋਕੁ ਹਸੈ ਘਰਿ ਜਾਇ ।
 ਰੋਟੀਆ ਕਾਰਣਿ ਪੂਰਹਿ ਤਾਲ । ਆਪੁ ਪਛਾੜਹਿ ਧਰਤੀ ਨਾਲਿ ।
 ਗਾਵਨਿ ਗੋਪੀਆ ਗਾਵਨਿ ਕਾਨ । ਗਾਵਨਿ ਸੀਤਾ ਰਾਜੇ ਰਾਮ ।.....
 (ਵਾਰ ਆਸਾ ਮ: ੧)

The followers of such religious teachers were even more advanced in their foul practices than their Gurus :

- **1.** The disciples whose Guru is blind, find no place (in the palace of Hari),
Without the True Guru, the Name is not obtained,
what relish is there without the Name ?
They come and go repenting like a crow in an empty house. (Sri Raga M. I.)
2. The disciples whose Guru is blind, commit evil deeds.
They do everything according to their own will and always tell lies.
They practise falsehood and always slander others.
Those slanderers drown themselves and all their families.
Wherever He leads them, they go thither, saith Nanak.
what those poor people can do ?
(Vār Rāmkali M. III.)
3. They made many disciples and friends, but did not befriend Keshava, saith Kabir,
They went to see Hari, but their mind remained in the midst of the way.
(Shalok Kabir)

Although the current religious practices were followed by the followers of both Hindu and Muslim religions, they were still far away from reality :

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- **੧.** ਗੁਰੂ ਜਿਨਾ ਕਾ ਅੰਧੁਲਾ ਚੇਲੇ ਨਾਹੀ ਠਾਉ ।
ਬਿਨੁ ਸਤਿਗੁਰ ਨਾਉ ਨ ਪਾਈਐ ਬਿਨੁ ਨਾਵੈ ਕਿਆ ਸੁਆਉ ।
ਆਇ ਗਇਆ ਪਛੁਤਾਵਣਾ ਜਿਉ ਸੁੰਦੈ ਘਰਿ ਕਾਉ । (ਸਿਰੀ ਰਾਗੁ ਮ: ੧)
੨. ਗੁਰੂ ਜਿਨਾ ਕਾ ਅੰਧੁਲਾ ਸਿਖ ਭੀ ਅੰਧੇ ਕਰਮ ਕਰੇਨਿ ।
ਓਇ ਭਾਣੈ ਚਲਨਿ ਆਪਣੈ ਨਿਤ ਝੂਠੇ ਝੂਠ ਬੁਲੇਨਿ ।
ਕੂੜੁ ਕੁਸਤੁ ਕਮਾਵਦੇ ਪਰਨਿੰਦਾ ਸਦਾ ਕਰੇਨਿ । ਓਇ ਆਪ ਝੂਥੇ ਪਰ
ਨਿੰਦਕਾ ਸਗਲੇ ਕੁਲ ਭੋਬੇਨਿ । ਨਾਨਕ ਜਿਤ ਓਇ ਲਾਏ ਤਿਤੁ ਲਗੇ ਉਇ
ਬਪੜੇ ਕਿਆ ਕਰੇਨਿ । (ਵਾਰ ਰਾਮਕਲੀ ਮ: ੩)
੩. ਸਿਖ ਸਾਖਾ ਬਹੁਤੇ ਕੀਏ ਕੇਸੋ ਕੀਓ ਨ ਮੀਤ । ਚਾਲੇ ਬੇ ਹਰਿ ਮਿਲਨ ਕਉ
ਬੀਚੈ ਅਟਕਿਓ ਚੀਤ । (ਸਲੋਕ ਕਬੀਰ)

****If Allah lives only in the mosque, then whose is the rest of the country ?**

For Hindus He lives in the names of the idols, I have
not seen the reality in both.

O Allah and Rām, I live by Thy praises,
Shower Thy graces on me, O Lord !

For them Hari lives in the south and Allah in the west;
Search in the heart, search in the heart, this is the
real abode.

The Brahman practices Ekadashi and twenty-four Vratas (fasts) and the Qazi keeps fast during the whole month of Ramazān,

Keeping the eleven months aside, how can there be
- the treasure (of God) in one month?

What is the use of bathing in Oṛiṣṣā (Jagannāth Purī)
and bowing down the head in the mosque?

There is deceit in the heart and yet prays ; what is the
use of going on a pilgrimage to Kaabā ?.....
(Parbhātī Kabir)

All those peoples were like evil spirits :

*In Kalī (Kaliyuga), saith Nanak, they are born as
ghosts,

****ਅਲਹੁ ਏਕ ਮਸੀਤ ਬਸਤ ਹੈ ਅਵਰ ਮੁਲਖ ਕਿਸ ਕੋਰਾ ।**

ਹਿੰਦੂ ਮੁਰਤਿ ਨਾਮ ਨਿਵਾਸੀ ਦੁਹੁ ਮਹਿ ਤਤੁ ਨ ਹੋਰਾ ।

ਅਲਹੁ ਰਾਮ ਜੀਵਉ ਤੇਰੇ ਨਾਈ । ਤੂੰ ਕਰ ਮਿਹਰੰਮਤ ਸਾਈ ।

ਦਖਣ ਦੇਸ ਹਰੀ ਕਾ ਬਾਸਾ ਪਛਮ ਅਲਹੁ ਮਕਾਮਾ ।

ਦਿਲ ਮਹਿ ਬੋਜ ਦਿਲੋ ਦਿਲ ਬੋਜਹੁ ਏਹੀ ਠਉਰ ਮੁਕਾਮਾ ।

ਬਾਹਮਣ ਗਿਆਸ ਕਰਹਿ ਚਉਬੀਸਾ ਕਾਜੀ ਮੇਹ ਰਮਜਾਨਾ ।

ਗਿਆਰਹਿ ਮਾਸ ਪਾਸ ਕੈ ਰਾਖੇ ਏਕੈ ਮਾਹਿ ਨਿਧਾਨਾ ।

ਕਹਾ ਉਡੀਸੇ ਮਜਨ ਕੀਆ ਕਿਆ ਮਸੀਤ ਮਿਰ ਨਾਏ ।

ਦਿਲ ਮਹਿ ਕਪਟ ਨਿਵਾਜ ਗਜਾਰੈ ਕਿਆ ਹਜ ਕਾਬੈ ਜਾਇ ।.....

(ਪ੍ਰਭਾਤੀ ਕਬੀਰ)

*ਕਲੀ ਅੰਦਰ ਨਾਨਕਾ ਜਿੰਨਾ ਦਾ ਅਭਿਤਾਰ ।

*The son and the daughter are small ghosts and the
wife is the chieftain of these ghosts,
(Vār Bhiāgrā M. I.)

The Yogis had also degenerated spiritually. They re-
nounced the world, but could not resist the temptation of
coming near other women :

**This is not Yoga, O Yogī ! that leaving your family
you go to the houses of others.
(Rāmkaḷi M. III.)

They also craved for supernatural powers :

***You learn many postures of Siddhas,
Your mind asks for supernatural powers and
entertainment.
Your mind is not satisfied and contented.
It becomes content on meeting the saint and attaining
the supernatural power of the Name of Hari.
(Bilāwal M. IV.)

They begged for alms from door to door :

†Do you not feel ashamed of begging from door to
door ? (Rāmkaḷi M. I.)

*ਪੁਤ ਜਿਨ੍ਹਰਾ ਧੀਅ ਜਿਨ੍ਹਰੀ ਜੋਰੂ ਜਿੰਨਾ ਦਾ ਸ਼ਿਕਦਾਰ ।
(ਵਾਰ ਬਿਹਾਗੜਾ ਮ: ੧)

**ਇਹੁ ਜੋਗ ਨ ਹੋਵੈ ਜੋਗੀ ਜਿ ਕੁਟੰਬ ਛੋਡ ਪਰਿਭਵਣ ਕਰਹਿ ।
(ਰਾਮਕਲੀ ਮ: ੩)

***ਆਸਣ ਸਿਧ ਸਿਖਹਿ ਬਹੁਤੋਰੇ
ਮਨ ਮਾਂਗਹਿ ਰਿਪਿ ਸਿਧਿ ਚੇਟਕ ਚੇਟਕਈਆ ।
ਤ੍ਰਿਪਤਿ ਸੰਤੋਖ ਮਨ ਸਾਂਤਿ ਨ ਆਵੈ
ਮਿਲ ਜਾਧੂ ਤ੍ਰਿਪਤਿ ਹਰਿਨਾਮ ਸਿਧਿ ਪਈਆ ।
(ਬਿਲਾਵਲੁ ਮ: ੪)

†ਘਰ ਘਰ ਮਾਗਤ ਲਾਜ ਨ ਲਾਗੈ ।
(ਰਾਮਕਲੀ ਮ: ੧)

The Brahmins or Pandits who practised astrology, also misguided the public :

*By astrological calculations, thou hast prepared the
 horoscope.
 Thou readest and relatest but hast not gone in quest of
 the reality.....
 Thou makest calculations but thy soul is in the anguish
 of delusion,
 Go under the refuge of the Guru and obtain comfort.
 (Rāmkalī M. I.)

As has been said earlier, there was falsehood everywhere. There were thugs and robbers also, who harassed their brethren :

- **1. The falsehood and deceit cannot remain concealed, the false appearance vanishes. (Vār Gauṛī—M. IV.)
- 2. The dacoit loots the houses of others and the criminal fills his belly. (Sārang Parmanand)

The Brahmins or Pandits also sold the Name of God :

***Cursed is their life who write and sell the Name of the Lord. (Vār Sārang M. I.)

There were many people who in order to earn bread, adopted different guises. Their motive was not at all spiritual. It was only material benefit :

- †1. He adopts many garbs and wanders, but there is
 deceit in the heart.

*ਗਣਿ ਗਣਿ ਜੋਤਕੁ ਕਾਂਡੀ ਕੀਨੀ ।

ਪੜੈ ਸੁਣਾਵੈ/ਤਤੁ ਨ ਚੀਨੀ ।.....

ਗਣਿਤ ਗਣੀਐ ਸਹਿਸਾ ਦੁਖ ਜੀਐ ।

ਗੁਰੁ ਕੀ ਸਰਣਿ ਪਵੈ ਸੁਖ ਥੀਐ ।

(ਰਾਮਕਲੀ ਮ: ੧)

**੧. ਕੂੜ ਠਗੀ ਗੁੜੀ ਨ ਰਹੈ ਮੁਲੰਮਾ ਪਾਜ ਲਹਿ ਜਾਇ । (ਵਾਰ ਗਉੜੀ ਮ: ੪)

੨. ਬਾਟਮਾਰ ਘਰ ਮੂਜ ਬਿਰਾਨੋ ਪੇਟ ਭਰੈ ਅਪਰਾਧੀ । (ਸਾਰੰਗ ਪਰਮਾਨੰਦ)

***ਪ੍ਰਿਥੁ ਤਿਨਾ ਕਾ ਜੀਵਿਆ ਜਿ ਲਿਖ ਲਿਖੋ ਵੇਚਹਿ ਨਾਉ ।

(ਵਾਰ ਸਾਰੰਗ ਮ: ੧)

†੧. ਬਹੁ ਭੇਖ ਕਰ ਭਰਮਾਈਐ ਮਨ ਹਿਰਦੈ ਕਪਟ ਕਮਾਹਿ ।

*He does not attain the palace of Hari, after death he becomes a worm of faeces. (Sri Raga M. III.)

2. Some gather up tuberous roots and eat them, their dwelling is in the forest.
Some wander as Yogis and Sanyāsīs having put on ochre-coloured clothes,
But within there is much worldly thirst and desire for clothing and food.
Uselessly they waste their life, they are neither householders nor recluses. (Vār Mājḥ M. I.)
3. Who wear *dhotis* of three yards and a half and threefold cords,
On whose necks are rosaries and in whose hands are white (luminous) jugs,
These thugs (cheats) of Benares are not to be called the saints of Hari.
Such saints are not liked by me, they devour the whole tree deceitfully with its boughs.
Having scoured the vessels they put them on, having washed the wood they light it.
Digging out the earth they make two fireplaces, but eat *all the men*.

*ਹਰਿ ਕਾ ਮਹਿਲ ਨ ਪਾਵਈ ਮਰ ਵਿਸਟਾ ਮਹਿ ਸਮਾਇ ।

(ਸਿਰੀ ਰਾਗੁ ਮ: ੩)

੨. ਇਕ ਕੰਦ ਮੂਲ ਚੁਣ ਖਾਹਿ ਵਣਖੰਡ ਵਾਸਾ । ਇਕ ਭਗਵਾ ਵੇਸ ਕਰਿ
ਫਿਰਹਿ ਜੋਗੀ ਸੰਨਿਆਸਾ । ਅੰਦਰ ਤਿਸਨਾ ਬਹੁਤ ਛਾਦਨ ਭੋਜਨ ਕੀ
ਆਸਾ । ਬਿਰਥਾ ਜਨਮ ਗਵਾਇਨ ਗਿਰਹੀ ਨ ਉਦਾਸਾ ।.....

(ਵਾਰ ਮਾਝ ਮ: ੧)

੩. ਗਜ ਸਾਢੇ ਤੈ ਤੈ ਧੋਤੀਆ ਤਿਹਰੇ ਪਾਇਨਿ ਤਗ ।
ਗਲੀ ਜਿਨਾ ਜਪਮਾਲੀਆ ਲੋਟੇ ਹਥਿ ਨਿਬਗ ।
ਓਇ ਹਰਿ ਕੇ ਸੰਤ ਨ ਆਖੀਅਹਿ ਬਾਨਾਰਸਿ ਕੇ ਠਗ ।
ਐਸੇ ਸੰਤ ਨ ਮੋਕਉ ਭਾਵਹਿ । ਭਾਲਾ ਸਿਉ ਪੇਡਾ ਗਟਕਾਵਹਿ ।
ਬਾਸਨ ਮਾਂਜਿ ਚਰਾਵਹਿ ਉਪਰਿ ਕਾਠੀ ਧੋਇ ਜਲਾਵਹਿ ।
ਬਸੁਧਾ ਧੋਇ ਕਰਹਿ ਦੁਇ ਚੁਲੇ ਸਾਰੇ ਮਾਣਸ ਖਾਵਹਿ ।

- *These sinners and criminals always wander about and
are called Vaishnavas (*Apars*—those who do not
touch others).
They always wander about, full of ego, and drown
their whole family. (*Āsā Kabir*)
4. Many garbs are worn for beggary, many guises for
filling the belly,
Without the devotion of Harī. there is no comfort,
O creature !,
Without the Guru ego cannot go away. (*Gūjri M. I.*)
5. There is filth within, it is not cleansed, but he wears
the garb of a recluse. (*Gūjri Trilochan*)
6. The fire is not extinguished by several guises, the grief
lurks in the mind ;
The snake is not killed by hitting on the hole, in a
similar manner the Guru-less persons act.
(*Vār Vadhans M. III.*)
7. There can be no devotion with heresy, God cannot be
realised. (*Vār Bilāwal M. III.*)

*ਓਇ ਪਾਪੀ ਸਦਾ ਫਿਰਹਿ ਅਪਰਾਧੀ ਮੁਖਹੁ ਅਪਰਸ ਕਹਾਵਹਿ ।

ਸਦਾ ਸਦਾ ਫਿਰਹਿ ਅਭਿਮਾਨੀ ਸਗਲ ਕੁਟੰਬ ਭੁਬਾਵਹਿ । (ਆਸਾ ਕਬੀਰ)

੪. ਐ ਜੀ ਬਹੁਤੇ ਭੋਖ ਕਰਹਿ ਭਿਖਿਆ ਕਉ ਕੇਤੇ ਉਦਰ ਭਰਨ ਕੈ ਤਾਂਈ ।

ਬਿਨ ਹਰਿ ਭਗਤ ਨਾਹੀ ਸੁਖ ਪ੍ਰਾਨੀ ਬਿਨ ਗੁਰੁ ਗਰਬ ਨ ਜਾਂਈ ।

(ਗੁਜਰੀ ਮ: ੧)

੫. ਅੰਤਰ ਮਲ ਨਿਰਮਲ ਨਹੀ ਕੀਨਾ ਬਾਹਰ ਭੋਖ ਉਦਾਸੀ ।

(ਗੁਜਰੀ ਤ੍ਰਿਲੋਚਨ)

੬. ਭੋਖੀ ਅਗਨਿ ਨ ਬੁਝਈ ਚਿੰਤਾ ਹੈ ਮਨ ਮਾਹਿ ।

ਵਰਮੀ ਮਾਰੀ ਸਾਪ ਨ ਮਰੈ ਤਿਉ ਨਿਗੁਰੇ ਕਰਮ ਕਮਾਹਿ ।

(ਵਾਰ ਵਡਹੰਸ ਮ: ੩)

੭. ਪਾਖੰਡ ਭਗਤਿ ਨ ਹੋਵਈ ਪਾਰਬ੍ਰਹਮ ਨ ਪਾਇਆ ਜਾਇ ।

(ਵਾਰ ਬਿਲਾਵਲ ਮ: ੩)

People worshipped God but with impure mind :

- *1. The mind is encircled by vices and acts under their
influence.

The ignorant worship in duality and are punished in
the court of the Lord.

Though the god of soul (The Higher Soul) be
worshipped, without the True Guru, understanding
is not obtained. (Vār Srī Raga M. III.)

2. There is tilak (mark) on the forehead and rosary in
the hand-this is the garb;
People have considered Rām as a toy. (Bhairo Kabir)

They were full of delusions and had not the under-
standing of reality :

- **1. Hear, O creature !, saith Kabir, leave all the delusions
of mind,
Remember the Name only, O creature !, Take the
refuge in One. (Dhanāsarī Kabir)

2. Forsake lust, anger and slandering,
Be happy by forsaking greed ;
Break the queer chain of delusion,
Harī is within and His relish is obtained (this way).
(Mārū M. I.)

- *੧. ਮਨ ਵੇਕਾਰੀ ਵੇੜਿਆ ਵੇਕਾਰਾ ਕਰਮ ਕਮਾਇ ।
ਦੂਜੇ ਭਾਇ ਅਗਿਆਨੀ ਪੂਜਦੇ ਦਰਗਹਿ ਮਿਲੈ ਸਜਾਇ ।
ਆਤਮ ਦੇਉ ਪੂਜੀਐ ਬਿਨ ਸਤਗੁਰੁ ਬੂਝ ਨ ਪਾਇ ।
(ਵਾਰ ਸਿਰੀ ਰਾਗੁ ਮ: ੩)

੨. ਮਾਥੇ ਤਿਲਕ ਹਥ ਮਾਲਾ ਬਾਨਾ ।
ਲੋਗਨ ਰਾਮ ਖਿਲਉਨਾ ਜਾਨਾ । (ਭੋਰਉ ਕਬੀਰ)

- **੧. ਕਹਿਤ ਕਬੀਰ ਸੁਨਹੁ ਰੇ ਪ੍ਰਾਨੀ ਛੋਡਹੁ ਮਨ ਕੇ ਭਰਮਾ ।
ਕੇਵਲ ਨਾਮ ਜਪਹੁ ਰੇ ਪ੍ਰਾਨੀ ਪਰਹੁ ਏਕ ਕੀ ਸਰਨਾ । (ਧਨਾਸਰੀ ਕਬੀਰ)
੨. ਕਾਮ ਕ੍ਰੋਧ ਪਰਹਰ ਪਰਨਿੰਦਾ ।
ਲਬ ਲੋਭ ਤਜ ਹੋਹੁ ਨਿਰਿੰਦਾ ।
ਭ੍ਰਮ ਕਾ ਸੰਗਲ ਤੋੜ ਨਿਰਾਲਾ ਹਰਿ ਅੰਤਰ ਹਰਿ ਰਸ ਪਾਇਆ ।

(ਮਾਰੂ ਮ: ੧)

They were full of ego :

- *1. Everybody praises himself and wants to be praised to
the utmost...
If the Word is recognised, saith Nanak, none acts in
egotism. (Sri Raga M. I.)
2. The world is in agony because of the filth of ego, the
word is filthy because of duality ;
The filth of ego cannot be washed away, even if one
bathes at one hundred holy places. (Sri Raga M. III.)

Their actions were inspired by their ignorant and self
willed mind ;

- **1. They are always in misery because they act in the
obstinacy of their mind.
They do not attain contentment and do not love the
truth. (Sri Raga M. III.)
2. All have tried, but none hath realised Him in the
obstinacy of his mind. (Sri Raga M. IV.)

They were accustomed to bad deeds :

***You are accustomed to do the deed which makes you
feel ashamed,

*੧. ਸਭ ਸਾਲਾਹੈ ਆਪ ਕਉ ਵਡਹੁ ਵਡੇਰੀ ਹੋਇ ।.....
ਨਾਨਕ ਸਬਦਿ ਪਛਾਣੀਐ ਹਉਮੈ ਕਰੈ ਨ ਕੋਇ । (ਸਿਰੀ ਰਾਗੁ ਮ: ੧)

੨. ਜਗ ਹਉਮੈ ਮੈਲ ਦੁਖੁ ਪਾਇਆ ਮਲ ਲਾਗੀ ਦੂਜੈ ਭਾਇ ।
ਮਲ ਹਉਮੈ ਧੋਤੀ ਕਿਵੈ ਨ ਉਤਰੈ ਜੇ ਸਉ ਤੀਰਥ ਨਾਇ ।
(ਸਿਰੀ ਰਾਗੁ ਮ: ੩)

**੧. ਮਨਹਨ ਕਰਮ ਕਮਾਂਵਦੇ ਨਿਤ ਨਿਤ ਹੋਹਿ ਖੁਆਰ ।
ਅੰਤਰ ਸਾਂਤਿ ਨ ਆਵਈ ਨਾ ਸਚ ਲਗੈ ਪਿਆਰ । (ਸਿਰੀ ਰਾਗੁ ਮ: ੩)

੨. ਮਨਹਨ ਕਿਨੈ ਨ ਪਾਇਆ ਕਰ ਉਪਾਵ ਥਕੇ ਸਭ ਕੋਇ ।
(ਸਿਰੀ ਰਾਗੁ ਮ: ੪)

***ਜਿਹ ਕਰਣੀ ਹੋਵਹਿ ਸਰਸਿੰਦਾ ਇਹਾ ਕਮਾਨੀ ਰੀਤਿ ।

*You have firmly adopted the wrong advice of slander-
ing the saints and worshipping the followers of
mammon. (Dhanāsārī M. V.)

There was malice in their minds. Even the learned did
not practise righteousness;

- **1. What ill-advice you follow, O Pandit !
You will drown yourself with your family, why
do you not remember Rām ? O unlucky person !
What is the use of studying Vedas and Purānas like
an ass carrying the burden of sandalwood ?
You have not understood the significance of the Name
of Rām, how will you cross to the other end ?
(Mārū Kabir)
2. The Pandit studies and quarrels,
He does not understand the thing within. (Gauṛī M. I.)
3. The Pandits go through the holy books, but do not
understand their substance.
They give advice to others ; this is the trade of
mammon.
They tell lies and wander, the good living is that of
the Word. (Sri Raga M. I.)

*ਸੰਤ ਕੀ ਨਿੰਦਾ ਸਾਕਤ ਕੀ ਪੂਜਾ ਐਸੀ ਦ੍ਰਿੜੀ ਬਿਪਰੀਤਿ ।

(ਧਨਾਸਰੀ ਮ: ੫)

- **੧. ਪੰਡੀਆ ਕਵਨ ਕੁਮਤਿ ਤੁਮ ਲਾਗੇ ।
ਬੂਢਹੁਗੇ ਪਰਵਾਰ ਸਕਲ ਸਿਉ ਰਾਮ ਨ ਜਪਹੁ ਅਭਾਗੇ ।
ਬੇਦ ਪੁਰਾਨ ਪੜੇ ਕਾ ਕਿਆ ਗੁਨ ਖਰ ਚੰਦਨ ਜਸ ਭਾਰਾ ।
ਰਾਮ ਨਾਮ ਕੀ ਗਤਿ ਨਹੀ ਜਾਨੀ ਕੈਸੇ ਉਤਰਸ ਪਾਰਾ । (ਮਾਰੂ ਕਬੀਰ)
੨. ਪੜ ਪੜ ਪੰਡਿਤ ਬਾਦ ਵਖਾਣੇ ।
ਭੀਤਰਿ ਹੋਂਦੀ ਵਸਤੁ ਨ ਜਾਣੇ । (ਗਉੜੀ ਮ: ੧)
੩. ਪੰਡਿਤ ਵਾਚਹਿ ਪੋਥੀਆਂ ਨਾ ਬੁਝਹਿ ਵੀਚਾਰ ।
ਅਨ ਕਉ ਮਤੀ ਦੇ ਚਲਹਿ ਮਾਇਆ ਕਾ ਵਾਪਾਰ ।
ਕਬਨੀ ਝੂਠੀ ਜਗ ਭਵੈ ਰਹਿਣੀ ਸਬਦ ਸੁਸਾਰ । (ਸਿਰੀ ਰਾਗੁ ਮ: ੧)

- *4. He reads the holy books with commentaries,
He does not remember Rām, his way of living
is not flowless.

He instructs and makes other people firm,
But does not practise, whatever he says.
Understand the substance of the Vedas, O Pandit !,
Forsake the anger of your mind, O Pandit !,
(Rāmkalī M. V.)

The business was carried on without truth and sense of piety:

- **1. Those who have no capital of truth, how can they
be happy ?
By carrying on a base traffic, the mind and body
become base. (Sri Raga M. I.)
2. He hath not carried on traffic with piety, he hath done
no good works, O friend ! (Sri Raga M. I.)
3. There is greed within, the filthy mind spreads filth.
Doing filthy deeds he is afflicted with suffering.
He carries on traffic of falsehood, he tells lies and gets
into misery. (Mārū M. I.)

Falsehood was prevalent everywhere. Even the person who practised austerities, had falsehood in his mind :

***Whoever hath falsehood in the mind, practiseth
falsehood,
He goes after māyā and is called an ascetic.

- *੪. ਮੁਖ ਤੇ ਪੜਤਾ ਟੀਕਾ ਸਹਿਤ । ਹਿਰਦੈ ਰਾਮੁ ਨਹੀ ਪੂਰਨ ਰਹਤ ।
ਉਪਦੇਸੁ ਕਰੈ ਕਰਿ ਲੋਕ ਦ੍ਰਿੜਾਵੈ । ਅਪਨਾ ਕਹਿਆ ਆਪਿ ਨ ਕਮਾਵੈ ।
ਪੰਡਿਤ ਬੇਦੁ ਬੀਚਾਰਿ ਪੰਡਿਤ । ਮਨ ਕਾ ਕ੍ਰੋਧੁ ਨਿਵਾਰਿ ਪੰਡਿਤ ।
(ਰਾਮਕਲੀ ਮ: ੫)

- **੧. ਜਿਨਾ ਰਾਸਿ ਨ ਸਚ ਹੈ ਕਿਉ ਤਿਨਾ ਸੁਖ ਹੋਇ ।
ਧੋਟੈ ਵਣਿਜ ਵਣਿਜਐ ਮਨ ਤਨ ਚੋਟਾ ਹੋਇ । (ਸਿਰੀ ਰਾਗੁ ਮ: ੧)
੨. ਧਰਮ ਸੋਤੀ ਵਾਪਾਰ ਨ ਕੀਤੋ ਕਰਮ ਨ ਕੀਤੋ ਮਿਤ । (ਸਿਰੀ ਰਾਗੁ ਮ: ੧)
੩. ਅੰਤਰ ਲੋਭ ਮਨ ਮੈਲੇ ਮਲ ਲਾਏ । ਮੈਲੇ ਕਰਮੁ ਕਰੇ ਦੁਖ ਪਾਏ ।
ਕੂੜੋ ਕੂੜ ਕਰੈ ਵਾਪਾਰਾ ਕੂੜ ਬੋਲ ਦੁਖ ਪਾਇਦਾ । (ਮਾਰੂ ਸੋਲਹੇ ਮ: ੩)
- ***ਮਨ ਕਾ ਬੁਠਾ ਬੁਠ ਕਮਾਵੈ । ਮਾਇਆ ਨੋ ਫਿਰੈ ਤਪਾ ਸਦਾਵੈ ।

*Misguided by the delusions, he goes to all the holy places,

How that ascetic can realise the great reality ?

If by the graces of Guru one practises Truth,

That ascetic obtains emancipation.

(Vār Rāmkalī M. III.)

In short, this period of *Kaliyuga* was a period in which falsehood, malice, ignorance, violence etc. were rampant in India :-

**1. The pious commit sins and practise piety,
The Gurus go to the houses of their disciples for instruction.

The love of woman and man depends on earnings
(without which) he may come and go.

Nobody believes in Vedas and Shastras,

Every one has his own mode of worship.

The Qazi sits for justice,

He tells the beads of rosary and utters the Name of God ;

He accepts bribe and harms the rightful....

(Rāmkalī Kī Vār M. III—Shalok M. I.)

2. To the counterfeit they call genuine because they do not have any knowledge of the genuine.

*ਭਰਮੇ ਭੁਲਾ ਸਭ ਤੀਰਥ ਗਹੈ । ਓਹ ਤਪਾ ਕੈਸੇ ਪਰਮਗਤਿ ਲਹੈ ।

ਗੁਰੁਪਰਸਾਦੀ ਕੋ ਸਚ ਕਮਾਵੈ । ਨਾਨਕ ਜੋ ਤਪਾ ਮੋਖੰਤਰ ਪਾਵੈ ।

(ਵਾਰ ਰਾਮਕਲੀ ਮ: ੩)

**੧. ਸਤੀ ਪਾਪੁ ਕਰਿ ਸਤੁ ਕਮਾਹਿ । ਗੁਰ ਦੀਖਿਆ ਘਰਿ ਦੇਵਣ ਜਾਹਿ ।

ਇਸਤਰੀ ਪੁਰਖੇ ਖਟਿਐ ਭਾਉ । ਭਾਵੈ ਆਵਉ ਭਾਵੈ ਜਾਉ ।

ਸਾਸਤ੍ਰ ਬੰਦ ਨ ਮਾਨੈ ਕੋਇ । ਆਪੋ ਆਪੋ ਪੂਜਾ ਹੋਇ ।

ਕਾਜੀ ਹੋਇਕੈ ਬਹੈ ਨਿਆਇ । ਫੇਰੇ ਤਸਬੀ ਕਰੇ ਖੁਦਾਇ ।

ਵਢੀ ਲੈ ਕੇ ਹਕ ਗਵਾਏ । (ਵਾਰ ਰਾਮਕਲੀ ਮ: ੩—ਸ਼ਲੋਕ ਮ: ੧)

੨. ਧੋਣੇ ਕਉ ਖਰਾ ਕਹੈ ਖਰੇ ਸਾਰ ਨ ਜਾਣੈ ।

*To the blind they give the name of examiner, the time
of *Kaliyuga* is wonderful.
To the sleeping one they call awake and the waking
one asleep.
To the living one they call dead, for the dead one they
do not weep.
To the coming one they call going and the going one
come.
To the property of others they call their own and
their own property is not liked by them.
To the sweet one they call bitter and the bitter one
sweet.
They slander those who are imbued with the Name
of the Lord ; such things I have seen in *Kaliyuga*.
They worship the maid-servant (*māyā*) and the Lord is
not seen by them.
By churning the water of the pond, no butter comes
out of it. (Gauṛī M. I.)

**3. Nārada (the mind) dances, this is the influence of
Kaliyuga.
Where shall the abstinent and pious set their foot ?
The disciple turns to the Guru for food,
For the love of food, he comes to dwell in his house.

* ਅੰਧੇ ਕਾ ਨਾਉ ਪਾਰਖੂ ਕਲੀ ਕਾਲ ਵਿਡਾਣੈ ।
ਸੁਤੇ ਕਉ ਜਾਗਤ ਕਹੈ ਜਾਗਤ ਕਉ ਸੁਤਾ ।
ਜੀਵਤ ਕਉ ਮੂਆ ਕਹੈ ਮੂਏਨਹੀ ਰੋਤਾ ।
ਆਵਤ ਕਉ ਜਾਤਾ ਕਹੈ ਜਾਤੇ ਕਉ ਆਇਆ ।
ਪਰ ਕੀ ਕਉ ਅਪਨੀ ਕਹੈ ਅਪਨੇ ਨਹੀ ਭਾਇਆ ।
ਮੀਠੇ ਕਉ ਕਉੜਾ ਕਹੈ ਕੜੂਏ ਕਉ ਮੀਠਾ ।
ਰਾਤੇ ਕੀ ਨਿੰਦਾ ਕਰਹਿ ਐਸਾ ਕਲ ਮਹਿ ਡੀਠਾ ।
ਚੋਰੀ ਕੀ ਸੇਵਾ ਕਰਹਿ ਠਾਕੁਰ ਨਹੀਂ ਦੀਸੈ ।
ਧੋਖਰ ਨੀਰ ਵਿਟੋਲੀਐ ਮਾਖਨ ਨਹੀਂ ਰੀਸੈ । (ਗਉੜੀ ਮ: ੧)

***੩. ਨਾਰਦ ਨਾਚੈ ਕਲਿ ਕਾ ਭਾਉ । ਸਤੀ ਸਤੀ ਕਹਿ ਰਾਖੈ ਪਾਉ ।
ਗਰੂ ਪਾਸਹੁ ਫਿਰ ਚੋਲਾ ਖਾਇ । ਤਾਮ ਪਰੀਤਿ ਵਸੈ ਘਰ ਆਇ ।

*By only seeing him, grace is not obtained.

None remains without taking and giving (bribery).

If there is something in the hand (for payment), then

the king administers justice.

No one cares for the order of God.

(Āsā M. I.)

*4. It is not the time ; none knows the method of Yoga

and the way of practising truth.

The holy places of the world have become impure.

this way the world is drowning.

The Name of Rām is the essence in *Kaliyuga*.

They close their eyes, get hold of their nose for the

deception of the world.

They get hold of their nose with thumb and finger

and claim to see the three worlds,

But they cannot see anything at their back, this is very

strange.

The Kshatrīyas have forsaken their religion and

adopted the language of *Malechhas* (Muslims).

The whole world has fallen alike and the state of

piety no longer prevails.

^{੧੦}ਦਰਸਨ ਦੇਖਿਐ ਦਇਆ ਨ ਹੋਇ । ਲਏ ਦਿਤੇ ਵਿਣੁ ਰਹੈ ਨ ਕੋਇ ।

ਰਾਜਾ ਨਿਆਓ ਕਰੈ ਹਥ ਹੋਇ । ਕਹੈ ਖਦਾਇ ਨ ਮਾਨੈ ਕੋਇ ।

(ਆਸਾ ਮਹਲਾ ੧)

*੪. ਕਾਲ ਨਾਹੀ ਜੋਗ ਨਾਹੀ ਨਾਹੀ ਸਤ ਕਾ ਢਬ ।

ਥਾਨਸਟ ਜਗ ਭਰਿਸਟ ਹੋਏ ਫੁਬਤਾ ਇਥ ਜਗ ।

ਕਲਿ ਮਹਿ ਰਾਮ ਨਾਮ ਸਾਰ ।

ਅਖੀ ਤ ਮੀਟਹਿ ਨਾਕ ਪਕੜਹਿ ਠਗਣ ਕਓ ਸੰਸਾਰ ।

ਆਂਦ ਸੇਤੀ ਨਾਕ ਪਕੜਹਿ ਸੁਝਤੇ ਤਿਨਿ ਲੋਅ ।

ਮਗਰ ਪਾਛੈ ਕਛ ਨ ਸੁਝੈ ਏਹ ਪਦਮ ਅਲੋਖ ।

ਖਤੀਆ ਤ ਧਰਮ ਛੋਡਿਆ ਮਲੇਫ ਭਾਖਿਆ ਗਹੀ ।

ਸਿਸਟਿ ਸਭ ਇਕ ਵਰਨ ਹੋਈ ਧਰਮ ਕੀ ਗਤਿ ਰਹੀ ।

*They prepare and revise the eight grammars and
Purāṇas and study Vedas,
But without the Name of Harī, there is no emancipa-
tion, saith Nanak, the servant. (Dhanāsarī M. I.)

*ਅਸਟ ਸਾਜ਼ ਸਾਜਿ ਪੁਰਾਣ ਜੋਧਹਿ ਕਰਹਿ ਬੇਦ ਅਭਿਆਸੁ ।
ਬਿਨੁ ਨਾਮ ਹਰਿ ਕੇ ਮੁਕਤਿ ਨਾਹੀ ਕਹੈ ਨਾਨਕੁ ਦਾਸੁ ।

(ਧਨਾਸਰੀ ਮ: ੧)

CHAPTER VI

RELIGIOUS SYMBOLS AND RITUALS

Emphasis on outward forms and symbols—The initiation ceremony—Nitya and Naimittika Karmas—Sandhyā, Pūjā and Panchmahāyajna—The mode of worship in Vaishnavism—The sacraments—Propitiatory ceremonies—Vratas and Kathās—Six Karmas—The Mantras—Sūtak—The practices of asceties and Sannyāsīs etc.—The rituals and symbols of Muslims.

CHAPTER VI

RELIGIOUS SYMBOLS AND RITUALS

Hinduism is the main religion of India. It is also known as Brahmanism. During the times under consideration, Muslims had established their monarchy in India. Hinduism and Islam were the two main religions of the times. The impact of Islam on Hindu culture had been considerable.¹

Whereas the verses in *Adi Granth* give us an account of the religious degeneration of the Hindus and Muslims of the times, there is also the mention of the religious rituals and practices which were prevalent in the country. These rituals had been ordained by the Scriptures. But the common people were exploited in the name of religion and in many cases the religion had degenerated into mere forms and ceremonies.²

1. See the note on page 162.

2. The positive excellence of Hinduism and Islam was completely absorbed and synthesized by the Gurus in their hymns. They did not create anything new which was to stand against Hinduism and Islam completely, nor did they like philosophers or scholars hunting new theories, take any new intellectual stand. They were after truth. Whatever experiences of truth they found, they absorbed them in their hymns. Only those elements of Hinduism and Islam which had brought their degeneration were criticized and opposed. Bhai Gurdas also in his first Vār comments mainly on the degeneration, thereby he does not ignore the excellence of these philosophies. Secondly it is not the philosophy that had degenerated, but the religion in practice. Even Dr. Radhakrishnan in his introduction to Unesco *Adi Granth* says, "the Hindu leaders neglected to teach the spiritual relations to the people at large who were sunk in superstitions and materialism. Religion became confused with caste distinctions and taboos about eating and drinking. The Muslims were also victims of superstition and some of their leaders were afflicted with the disease of intolerance."

The priests who conducted the form or forms of worship kept their material gains in view. The Brahman was supposed to be the custodian of religion in Hindu society. The Brahman priest was the central figure in every rite and ceremony and accepted due or undue charity, which was the cause of his moral degeneration :

*O Fool ! Thou hast gone out of bounds,
One alm misfits thee ;
The daughter of thine host is thy own daughter,
The undue offerings have contaminated thy life.

(Ragu Āsā M. III. Patti)

The Brahman priest had, no doubt, read the Scriptures or Vedas, but had not imbibed the ideals, nor did he practise the virtues preached therein :

- **1. He studies the Vedas but always quarrels,
He does not remember the Name and is tied by *Yama*,
In duality he is always in misery,
The three *gunas* make him wander aimlessly.
(Māru M III.)
2. He studies Vedas but quarrels,
He does not remember God and hath no respect
(Sorathi M. III.)
3. The Vedas speak of three kinds of *māyā*,
In duality the impious do not comprehend reality,

*ਸਜੈ ਸੰਜਮੁ ਗਇਓ ਮੂੜੇ ਏਕੁ ਦਾਨੁ ਤੁਧੁ ਕੁਥਾਇ ਲਇਆ ।
ਸਾਈ ਪੁਤ੍ਰੀ ਜਜਮਾਨ ਕੀ ਸਾ ਤੇਰੀ ਏਤੁ ਧਾਨਿ ਖਾਧੈ ਤੇਰਾ ਜਨਮੁ
ਗਇਆ । (ਰਾਗੁ ਆਸਾ ਮਹਲਾ ੩ ਪਟੀ)

- ***੧. ਵੇਦੁ ਪੜੈ ਅਨਦਿਨੁ ਵਾਦ ਸਮਾਲੇ ।
ਨਾਮ ਨ ਰੇਤੈ ਬਧਾ ਜਮਕਾਲੇ ।
ਦੂਜੈ ਭਾਇ ਸਦਾ ਦੁਖੁ ਪਾਏ ਤੈ ਗੁਣ ਭਰਮਿ ਭੁਲਾਇਦਾ । (ਮਾਰੂ ਮ: ੩)
੨. ਵੇਦ ਪੜਹਿ ਤੈ ਵਾਦ ਵਖਾਣਹਿ ਬਿਨੁ ਹਰਿ ਪਤਿ ਗਵਾਈ ।
(ਸੋਰਠਿ ਮ: ੩)
੩. ਵੇਦੁ ਪੁਕਾਰੈ ਤ੍ਰਿਬਿਧਿ ਮਾਇਆ ।
ਮਨਮੁਖ ਨ ਬੂਝਹਿ ਦੂਜੈ ਭਾਇਆ ।

*They read of three qualities and do not know the One,
Without comprehending Him, they are miserable.

(Mājḥ M. III.)

4. They read Vedas and have not savoured Hari-nectar,
They quarrel and māyā hath captured them.
Without knowledge, they are always in the dark,
The Pious comprehend God and sing His praises.
(Mājḥ M. III.)

From the point of view of the subject-matter, the Vedas have been divided into three parts:

1. *Karam Kāṇḍ* or the part dealing with rituals
2. *Upāsana Kāṇḍ* or the part dealing with methods of worship
- and 3. *Giān Kāṇḍ* or the part giving knowledge about the realisation of God.

The Brahman laid stress on the first two because they helped to maintain his importance. He advocated for certain actions and methods of worship according to Scriptures for the purification of mind, but in fact, his own mind was not pure. He did not show much interest in *Giān Kāṇḍ*, because he himself was shallow and never practised for the attainment of higher spiritual planes.

**You expect others to call you wise, O Pandit !

But you are devoid of knowledge and meditation.

(Vār Malār M. I.)

*ਤੂੰ ਗੁਣ ਪੜ੍ਹਹਿ ਹਰਿ ਏਕੁ ਨ ਜਾਣਹਿ ਬਿਨੁ ਬੁਝੈ ਦੁਖ ਪਾਵਣਿਆ ।

(ਮਾਝ ਮਹਲਾ ੩)

੪. ਵੇਦੁ ਪੜ੍ਹਹਿ ਹਰਿ ਰਸੁ ਨਹੀ ਆਇਆ ।

ਵਾਦ ਵਖਾਣਹਿ ਮੋਹੇ ਮਾਇਆ ।

ਅਗਿਆਨੁ ਮਤੀ ਸਦਾ ਅੰਧਿਆਰਾ ਗੁਰਮੁਖਿ ਬੁਝ ਹਰਿ ਗਾਵਣਿਆ ।

(ਮਾਝ ਮਹਲਾ ੩)

**ਗਿਆਨੁ ਧਿਆਨੁ ਕਛੁ ਸੂਝੈ ਨਾਹੀ ਚਤੁਰੁ ਕਹਾਵੈ ਪਾਂਡੇ ।

(ਵਾਰ ਮਲਾਰ ਕੀ ਮਹਲਾ ੧)

The Brahman, who was thus without any experience in the field of *Giān* (knowledge), was well-versed in the famous Purānic legends. Namdev subjected the Brahman priest of his time to severe attack :

*Nāmā (Namdev) hath seen Beethhul (Vithul) to-day and
addresses the fool—

O Pandit ! Thy Gāyatrī was grazing in the field of Lodha,
With a mastaff her leg was broken and she was walking
with the lame leg,

O Pandit ! I saw your Mahādev riding on a white bull,
There was feast at Modi's house, but his son was killed.

O Pandit ! I saw your your Ramchand also,
He quarrelled with Ravana and lost his wife.....

(Bilāwal Gaṇḍ Namdev)

Kabir has also painted the Brahman in similar colours :

**The Pandit hath business with laity.

The wise person thinks of reality ;

The amount of knowledge dependeth on the degree of
intellect, sayeth Kabir.

(Ragū Gauṛī Pūrbī Bāwan Akhrī of Kabir)

Guru Amar Dass addresses the Pandit in the following
manner :

†O Pandit ! Think of the mind,

*ਆਜੁ ਨਾਮੇ ਬੀਠਲੁ ਦੇਖਿਆ ਮੂਰਖ ਕੋ ਸਮਝਾਉ ਰੇ ।

ਪਾਂਡੇ ਤੁਮਰੀ ਗਾਇਤ੍ਰੀ ਲੋਧੇ ਕਾ ਖੇਤ ਖਾਤੀ ਬੀ ।

ਲੈ ਕਰ ਠੇਗਾ ਟਗਰੀ ਤੋਰੀ ਲਾਂਗਤ ਲਾਂਗਤ ਜਾਤੀ ਬੀ ।

ਪਾਂਡੇ ਤੁਮਰਾ ਮਹਾਦੇਉ ਧੁਲਿ ਬਲਦ ਚੜਿਆ ਆਵਤੁ ਦੇਖਿਆ ਥਾ ।

ਮੋਦੀ ਕੇ ਘਰ/ਖਾਣਾ ਪਾਕਾ ਵਾਕਾ ਲੜਕਾ ਮਾਰਿਆ ਥਾ ।

ਪਾਂਡੇ ਤੁਮਰਾ ਰਾਮਚੰਦੁ ਸੋ ਭੀ ਆਵਤੁ ਦੇਖਿਆ ਥਾ ।

ਰਾਵਨ ਸੇਤੀ ਸਰਬਰ ਹੋਈ ਘਰ ਕੀ ਜੋਇ ਗਵਾਈ ਬੀ ।.....

(ਬਿਲਾਵਲੁ ਗੋਂਡ ਨਾਮਦੇਵ)

**ਪੰਡਿਤ ਲੋਗਹ ਕਉ ਬਿਉਹਾਰ । ਗਿਆਨਵੰਤ ਬਉ ਤਤੁ ਬੀਚਾਰੁ ।

ਜਾਕੈ ਜੀਅ ਜੈਸੀ ਬੁਧ ਹੋਈ । ਕਹਿ ਕਬੀਰ ਜਾਨੈਗਾ ਸੋਈ ।

(ਰਾਗੁ ਗਉੜੀ ਪੂਰਬੀ ਬਾਵਨ ਅਖਰੀ ਕਬੀਰ)

†ਪੰਡਿਤ ਇਸੁ ਮਨ ਕਾ ਕਰਹੁ ਬੀਚਾਰੁ ।

*Other studies are burdensome, (Malār M. III)

Kabir gives us a clear view of the Pandit, Yogi, Sannyāsī and Tapsī of his time :

**Pandits are busy studying Purānas,
Yogīs are busy in yogic maditations ;
Sannyāsīs are intoxicated with ego,
Tapsīs are intoxicated with secrets of *Tapas* ;
All are intoxicated, none is awake,
With them are thieves robbing them. (Basant Kabir)

The Pandits belonged to the highest caste. The four Varnas (Original castes) i. e., Brahman, Kshatriya, Vaishya and Shūdra were first instituted according to the division of Karma. Brahmans, Kshatriyas and Vaishyas were given the name of *Dvijas* or twice-born. Thus for religious purposes we have only two divisions—*Dvijas* and Shūdras. Brahmans were given the duty of study and priesthood. Warlike duties were assigned to Kshatriyas and trade and money-making concerns belonged to Vaishyas. The Shūdras had only to serve the *Dvijas*.

The word *Dviya*, which has been applied to the first three castes means the second birth. The first birth meant the physical birth from the womb through the mutual affection of the parents and second birth meant that birth which the spiritual teacher procured for a Brahman, Kshatriya or Vaishya. This birth is said to be real. Only *Dvijas* were entitled to the initiation ceremony and the recitation of Vedic mantras.

The initiation ceremony was the investment with sacred thread. The second birth took place only on wearing

*ਅਵਰੁ ਕਿ ਬਹੁਤਾ ਪੜ੍ਹਹਿ ਉਠਾਵਹਿ ਭਾਰੁ । (ਮਲਾਰ ਮ: ੩)

**ਪੰਡਿਤ ਜਨੁ ਮਾਤੇ ਪੜ੍ਹਿ ਪੁਰਾਨ । ਜੋਗੀ ਮਾਤੇ ਜੋਗ ਧਿਆਨ ।

ਸੰ-ਨਿਆਸੀ ਮਾਤੇ ਅਹੰਮੇਵ । ਤਪਸੀ ਮਾਤੇ ਤਪ ਕੈ ਭੇਵ ।

ਸਭ ਮਦ ਮਾਤੇ ਕੋਉ ਨ ਜਾਗ । ਸੰਗ ਹੀ ਚੋਰ ਘਰੁ ਮੁਸਨ ਲਾਗ ।

(ਬਸੰਤੁ ਕਬੀਰ).

this thread known as *Janjhū*, yagyopavita or Brahma-sūtra. In *Adi Granth*, this sacred thread is called *Janeū*. According to Manū, the Brahman's thread should be of cotton, Kshatriya's of jute and Vaishya's of the wool of a ram. The wearing-in-ceremony of this sacred thread was performed by the Brahman. *Adi Granth* has rejected this ceremony of initiation :

- *1. If mercy be the cotton, contentment the thread,
 Contenance the knot and truth the twist,
 If this be the sacred thread of the soul,
 Then O Pandit ! put it on me.
 This sacred thread neither breaks, nor becomes dirty,
 Neither it is burnt, nor lost ;
 Blessed are they who put it round their necks' and
depart.
 Bought for four *kaurīs*, it was worn on sacred floor,
 The Brahman became the Guru and gave instructions
in the ear.
 When the person died, the thread fell off
 And he went away without the thread. (Vār Āsā M. I)
2. Lakhs of thefts, fornications, falsehoods and abuses
 Accompany the *being* day and night with lakhs of
deceits and sins committed in secrecy.
 The sacred thread is spun from the cotton,
 The Brahman comes and twists it.

- *੧ ਦਇਆ ਕਪਾਹ ਸੰਤੋਖ ਸੂਤੁ ਜਤੁ ਗੰਢੀ ਸਤੁ ਵਟੁ ।
 ਏਹੁ ਜਨੇਊ ਜੀਅ ਕਾ ਹਈ ਤ ਪਾਂਡੇ ਘਤੁ ।
 ਨਾ ਏਹੁ ਤੁਟੈ ਨ ਮਲੁ ਲਗੈ ਨ ਏਹੁ ਜਲੈ ਨ ਜਾਇ ।
 ਪੰਨ ਸੁ ਮਾਣਸ ਨਾਨਕਾ ਜੋ ਗਲਿ ਚਲੇ ਪਾਇ ।
 ਚਉਕਤਿ ਮੁਲਿ ਅਣਾਇਆ ਬਹਿ ਚਉਕੈ ਪਾਇਆ ।
 ਸਿਖਾ ਕੰਨਿ ਚੜਾਈਆ ਗੁਰੁ ਬ੍ਰਾਹਮਣੁ ਬੀਆ ।
 ਓਹੁ ਮੁਆ ਓਹੁ ਬੜਿ ਪਇਆ ਵੇਤਗਾ ਗਇਆ । (ਵਾਰ ਆਸਾ ਮਹਲਾ ੧)
੨. ਲਖ ਚੋਰੀਆ ਲਖ ਜਾਰੀਆ ਲਖ ਕੂੜੀਆ ਲਖ ਗਾਲਿ ।
 ਲਖ ਠਗੀਆ ਪਹਿਨਾਮੀਆ ਰਾਤਿ ਦਿਨਸੁ ਜੀਅ ਨਾਲਿ ।
 ਤਗੁ ਕਪਾਹਹੁ ਕਤੀਐ ਬਾਮਣੁ ਵਟੇ ਆਇ ।

*A he-goat is killed, cooked and eaten,
And every one says: put it on.
It is thrown away on becoming old and a new one
worn,
It had not broken, saith Nanak, if it had strength.
(Vār Āsā M. I.)

3. The true thread of praise and belief in His Name bring
honour;
This thread is not broken and is obtained within the
threshold of God, since it is pure. (Vār Āsā M. I.)

4. There is no sacred thread for the sensual pleasure of
the man and woman,
Every morning spittle falls on the beard.
Neither there is thread for the feet nor for the hands,
Neither for the tongue, nor for the eyes.
He himself goes about without the thread,
But twists it and puts it on others..... (Vār Āsā M. I.)

5. A Hindu priest (Brahman) comes in the house of a
Hindu,
By reciting *mantras* he puts the sacred thread round
his neck,
After wearing the sacred thread, if one commits sin,
His purifications go in vain..... (Vār Rāmkalī M. I.)

*ਕੁਹਿ ਬਕਰਾ ਰਿੰਨਿ ਖਾਇਆ ਸਭੁ ਕੋ ਆਖੈ ਪਾਇ ।

ਹੋਇ ਪੁਰਾਣਾ ਸੁਟੀਐ ਭੀ ਫਿਰਿ ਪਾਈਐ ਹੋਰੁ ।

ਨਾਨਕ ਤਗੁ ਨ ਤੁਟਈ ਜੇ ਤਗਿ ਹੋਵੈ ਜੋਰੁ । (ਵਾਰ ਆਸਾ ਮਹਲਾ ੧)

੩. ਨਾਇ ਮੰਨਿਐ ਪਤਿ ਉਪਜੈ ਸਾਲਾਹੀ ਸਚੁ ਸੂਤ ।

ਦਰਗਹ ਅੰਦਰਿ ਪਾਈਐ ਤਗੁ ਨ ਤੁਟਸਿ ਪੂਤ । (ਵਾਰ ਆਸਾ ਮ: ੧)

੪. ਤਗੁ ਨ ਇੰਦ੍ਰੀ ਤਗੁ ਨ ਨਾਰੀ । ਭਲਕੇ ਬੁਕ ਪਵੈ ਨਿਤ ਦਾੜੀ ।

ਤਗੁ ਨ ਪੈਰੀ ਤਗੁ ਨ ਹਥੀ । ਤਗੁ ਨ ਜਿਹਵਾ ਤਗੁ ਨ ਅਖੀ ।

ਵਤਗਾ ਆਪੇ ਵਤੈ । ਵਟਿ ਧਾਗੇ ਅਵਰਾ ਘਤੈ ।..... (ਵਾਰ ਆਸਾ ਮ: ੧)

੫. ਹਿੰਦੂ ਕੈ ਘਰ ਹਿੰਦੂ ਆਵੈ । ਸੂਤ ਜਨੇਊ ਪੜ ਗਲ ਪਾਵੈ ।

ਸੂਤ ਪਾਇ ਕਰੈ ਬਰਿਆਈ । ਨਾਤਾ ਧੋਤਾ ਘਾਇ ਨ ਪਾਈ ।.....

(ਵਾਰ ਰਾਮਕਲੀ—ਮ: ੧)

Dvija was expected to pass through four stages of life i. e., Ashramas viz. Brahmacharya, Grahasthya, Vānaprastha and Sannyāsa. Brahmacharya is the stage of studentship and celibacy, Grahasthya—the stage of a householder, Vānaprastha—the life of retirement in the forest and Sannyāsa—the stage of renunciation and mendicancy. These stages were not systematically observed in the times under review, but the members of the orders were found throughout the country. *Adi Granth* rejects the three orders viz. Brahmacharya, Vānaprastha and Sannyāsa and lays emphasis on the life of a householder.

Karma, Bhaktī and Gyān are the three paths of Sanātana Dharma. The householder followed all these three paths, but he followed the path of Karma principally.

There are two categories of Karmas viz. *Nitya* and *Naimittika*. The first are observed daily and the second on special occasions.

Nitya Karmas are mainly divided into three parts :

1. Sandhyā
2. Pūjā or worship and
3. Panchmahāyajna

The Sandhyā means a prayer which is to be performed three times a day after taking bath. The first prayer is performed at sunrise, the second at noon and the third at sunset. This prayer is Vedic in origin. It is divided into three parts. The first part consists of Vedic mantras for purification, the second part contains the *Gāyatrī* or *Sāvitrī* mantra. This is followed by the well-known practice of pranāyāma. The *Dvija* breathes deeply, closing the right nostril, shutting the mouth and then both the nostrils with right hand; then expelling the breath through the left nostril.¹

1. The Comparative Study of Religions by Widgey page 294.

There is mention of Sandhyā and Gāyatrī in *Adi Granth*. (Gāyatrī Japa is an invocation to the sun. The devotee faces the sun.)

*1. He performs Sandhyā, saith Nanak, but not with pure heart,

He does not achieve concentration,
But undergoes births and deaths in misery.

(Vār Bihāgrā M. III.)

2. He performs Sandhyā, Tarpan and Gāyatrī,
But without true knowledge, he is in misery.

(Sorathī M. III.)

The second *Nitya Karma* is *Pūjā* (worship) which is offered to deities viz. Navagrahas (The guardian deities of the nine planets), Dasadikpālas (The guardians of the ten directions), Sūrya (Sun), Gaṇesha, Vishnu, Shiva and Shaktī. Every *Dvija* is supposed to offer *Pūjā* to Navagrahas and Dasadikpālas, who will save him from evil influences. In *Adi Granth*, these deities have been rejected :

**1. The True Guru gives the Name of the Lord,
Which casts away all the evil influences of the planets.

(Āsā M. V.)

2. There is only one God in the ten directions.

(Thittī Gauṛī M. V.)

3. I went in all the ten directions,

I saw Him everywhere.

(Thittī Gauṛī M. V.)

After offering *Pūjā* to Navagrahas and Dasadikpālas, the special god of the sect is worshipped. The Vaishnavas,

*੧. ਨਾਨਕ ਸੰਧਿਆ ਕਰੈ ਮਨਮੁਖੀ ਜੀਉ ਨ ਟਿਕੈ ਮਰ ਜੰਮੈ ਹੋਇ ਖੁਆਰ ।

(ਵਾਰ ਬਿਹਾਗੜਾ ਮ: ੩)

੨. ਸੰਧਯਾ ਤਰਪਣ ਕਰਹਿ ਗਾਇਤ੍ਰੀ ਬਿਨ ਬੁਝੈ ਦੁਖ ਪਾਇਆ ।

(ਸੋਰਠਿ ਮ: ੩)

**੧. ਗਰਹ ਨਿਵਾਰੇ ਸਤਿਗੁਰੂ ਦੇ ਆਪਣਾ ਨਾਉ ।

(ਆਸਾ ਮ: ੫)

੨. ਦਸੇ ਦਿਸਾ ਰਵਿਆ ਪ੍ਰਭੁ ਏਕੁ ।

(ਬਿਤੀ ਗਉੜੀ ਮ: ੫)

੩. ਦਸ ਦਿਸ ਖੋਜਤ ਮੈ ਫਿਰਿਓ ਜਤ ਦੇਖਉ ਤਤ ਸੋਇ ।

(ਬਿਤੀ ਗਉੜੀ ਮ: ੫)

the Shaivas, the Shaktas, the Ganapatyas and the Sauryas the five principal sects who are worshippers of Vishnu, Shiva, Shakti, Ganesha and Surya (Sun) respectively.

The Vaishnavas are devotees of Vishnu and his incarnations Rāma and Krishna. Guru Nanak holds the following view about these incarnations :

- *1. The blind ten-headed Rāvana was beheaded,
But what greatness was achieved by killing Rāvana ?
(Āsā M. I.)
2. He who is said to have created the beings
And hath control of everything,
What greatness was achieved by Him in noosing Kālī ?
(Āsā M.I.)

There are references in *Adi Granth* to the form and mode of worship practised by Vaishnavas. They worship stones and images whom they call Sāligrām. According to a Purānic legend, Vishnu was transformed into stone by the curse of Rishi Jullundur, when the former seduced his wife. His wife became Tulsī, the sacred plant. Thus Sāligrām and Tulsī both are worshipped by Vaishnavas. Here are the views of the saint-poets of *Adi Granth* about the Vaishnavite practices :

- **1. Make Harī your Sāligrām, O Pandit !
And good actions your rosary and Tulsī.
(Basant Hindol M. I.)
2. He hath placed the Sāligrām before him,
But his mind resides in ten directions.

*੧. ਅੰਧੁਲੈ ਦਹਸਿਰ ਮੂੰਡੁ ਕਟਾਇਆ ਰਾਵਣੁ ਮਾਰਿ ਕਿਆ ਵਡਾ ਭਇਆ ।
(ਆਸਾ ਮ: ੧)

੨. ਜੀਅ ਉਪਾਇ ਜੁਗਤਿ ਹਥਿ ਕੀਨੀ ਕਾਲੀ ਨਥਿ ਕਿਆ ਵਡਾ ਭਇਆ ।
(ਆਸਾ ਮ: ੧)

**੧. ਸਾਲਗਰਾਮ ਬਿਪ ਪੂਜਿ ਮਨਾਵਹੁ ਸੁਕ੍ਰਿਤ ਤੁਲਸੀ ਮਾਲਾ ।
(ਬਸੰਤੁ ਹਿੰਦੋਲ ਮ: ੧)

੨. ਆਗੈ ਰਾਖਿਓ ਸਾਲਿਗਰਾਮ । ਮਨ ਕੀਨੈ ਦਹਦਿਸ ਬਿਸ੍ਰਾਮ ।

*He fixes the *tilak* on his forehead and throws himself
on the feet of Sāligrām,
Though he attracts people, but acts ignorantly.
Performing six Karmas and seated while putting on a
dhoti,
He always reads the scriptures in his fortunate abode.
He uses the rosary and begs for the ashes,
None hath attained final beatitude this way.

(Rāmkalī M. V.)

3. He takes a bath and worships the stone,
Without the love of Hari, he is full of dirt.
(Rāmkalī M. I.)
4. He hath a *tilak* on the forehead and rosary in the hand.
(Bhairo Kabir)
5. He is called Vaishnava,
He performs six Karmas,
But within him there is impurity of greed.
(Sārang M. V.)
6. What achievement hath been made by a Vaishnava,
saith Kabir,
Who hath prepared a beautiful rosary,
Who glitters from outside but is black from within.
(Shalok Kabir)

*ਤਿਲਕ ਚਰਾਵੈ ਪਾਈ ਪਾਇ । ਲੋਕੁ ਪਚਾਰਾ ਅੰਧ ਕਮਾਇ ।
ਖਟੁ ਕਰਮਾ ਅਰ ਆਸਣੁ ਧੋਤੀ । ਭਾਗਨ ਗ੍ਰਹਿ ਪੜੈ ਨਿਤ ਪੋਥੀ ।
ਮਾਲਾ ਫੇਰੈ ਮੰਗੈ ਬਿਭੂਤ । ਇਹ ਬਿਧ ਕੋਇ ਨ ਤਰਿਓ ਮੀਤ ।

(ਰਾਮਕਲੀ ਮ: ੫)

੩. ਨਾਵਹਿ ਧੋਵਹਿ ਪੂਜਹਿ ਸੈਲਾ । ਬਿਨੁ ਹਰਿ ਰਾਤੇ ਮੈਲੇ ਮੈਲਾ ।

(ਰਾਮਕਲੀ ਮ: ੧)

੪. ਮਾਥੇ ਤਿਲਕੁ ਹਥਿ ਮਾਲਾ ਬਾਨਾ । (ਭੈਰਉ ਕਬੀਰ)

੫. ਬੈਸਨੋ ਨਾਮੁ ਕਰਤ ਖਟ ਕਰਮਾ ਅੰਤਰਿ ਲੋਭ ਜੂਠਾਨ । (ਸਾਰੰਗ ਮ: ੫)

੬. ਕਬੀਰ ਬੈਸਨੋ ਹੂਆ ਤ ਕਿਆ ਭਇਆ ਮਾਲਾ ਮੇਲੀ ਚਾਰਿ ।

ਬਾਹਰਿ ਕੰਚਨੁ ਬਾਹਰਾ ਭੀਤਰਿ ਭਰੀ ਭੰਗਾਰ । (ਸ਼ਲੋਕ ਕਬੀਰ)

- *7. He forms circles on his body after taking a bath,
But his innermost dirt can never be removed this way.
(Prabhātī M. V.)
8. He is blind both within and outside and sings falsely,
He washes the body, forms the circles and worships
mammon.
The dirt of ego is not removed from within,
He undergoes births and deaths again and again,
He is sleepy and full of passion, but his mouth repeats
the Name of the Lord,
He is called Vaishnava, his actions are egoistic,
What fruit will he get by thrashing the chaff ?
(Vār Rāmkalī M. V.)
9. Why dost thou wander about the sixty-eight holy
places ? O Kāpṛiā (Vaishnava) with a kamandal
(pail) in your hand,
Hear O man ! saith Trilochan, what is to be threshed
without grain ? (Gujrī Trilochan)
10. Some installed Gopichandan *Tīlak* on their forehead.
(Rāmkalī M. V.)

- *੭. ਕਰ ਇਸਨਾਨ ਤਨ ਚਕ੍ਰ ਬਣਾਏ । ਅੰਤਰ ਕੀ ਮਲ ਕਬਹੀ ਨ ਜਾਏ ।
(ਪ੍ਰਭਾਤੀ ਮ: ੫)
੮. ਅੰਦਰਹੁ ਅੰਨਾ ਬਾਹਰਹੁ ਅੰਨਾ ਕੂੜੀ ਕੂੜੀ ਗਾਵੈ ।
ਦੇਹੀ ਧੋਵੈ ਚਕ੍ਰ ਬਣਾਏ ਮਾਇਆ ਨੋ ਬਹੁ ਧਾਵੈ ।
ਅੰਤਰਿ ਮੈਲੁ ਨ ਉਤਰੈ ਹਉਮੈ ਫਿਰਿ ਫਿਰਿ ਆਵੈ ਜਾਵੈ ।
ਨੀਂਦ ਵਿਆਪਿਆ ਕਾਮਿ ਸੰਤਾਪਿਆ ਮੁਖਹੁ ਹਰਿ ਹਰਿ ਕਹਾਵੈ ।
ਬੈਸਨੋ ਨਾਮੁ ਕਰਮ ਹਉ ਜੁਗਤਾ ਤੁਹ ਕੁਟੇ ਕਿਆ ਫਲੁ ਪਾਵੈ ।
(ਵਾਰ ਰਾਮਕਲੀ ਮ: ੫)
੯. ਕਾਇ ਕਮੰਡਲੁ ਕਾਪੜੀਆ ਰੋ ਅਠਸਠਿ ਕਾਇ ਫਿਰਾਹੀ ।
ਬਦਤਿ ਤ੍ਰਿਲੋਚਨ ਸੁਨ ਰੋ ਪ੍ਰਾਣੀ ਕਣ ਬਿਨੁ ਗਾਹੁ ਕਿ ਪਾਹੀ ।
(ਗੁਜਰੀ ਤ੍ਰਿਲੋਚਨ)
੧੦. ਕਿਨਹੀ ਤਿਲਕ ਗੋਪੀਚੰਦਨੁ ਲਾਇਆ ।
(ਰਾਮਕਲੀ ਮ: ੫)

- *11. He observes fasts, goes to holy places and the Ganges,
 He experiences thirst, hunger and nudity,
 He worships collecting all the materials for worship,
 He forms circles on the parts of the body,
 He performs six Karmas and puts a *tilak* on the
 forehead. (Kāṇṛā M. V.)
12. Those who wear dhōtis of three and a half yards length,
 Those who wear threefold sacred thread,
 Those who wear rosaries around their necks and carry
 shining pails in their hands,
 They are not saints of Harī, they are cheats of Benares
 (Āsā Kabir)

The Vaishnavas gather in a temple in the morning and evening and make their offerings of flowers and foodstuffs. In the evening there is display of lights combined with offering of flowers and devotional singing. This is called *Ārati*. In *Pūjā*, the offerings consist of

dhūpa (incense burning),
dīpa (burning clarified ghee),
naivīdya (Offerings of sweet fruit etc.).
argha (grass blades and washed rice and oblations
 of water and milk etc.),
madhuparka (Offering of honey etc.),
gandha (perfumes—sandal paste etc.),
flowers and
tulasī leaves.

- *੧੧. ਬਰਤ ਨੇਮ ਤੀਰਥ ਸਹਿਤ ਗੰਗਾ । ਜਲ ਹੇਵਤ ਭੂਖ ਅਰੁ ਨੰਗਾ ।
 ਪ੍ਰਸਾਦਾਰ ਕਰਤ ਮੇਲੰਗਾ । ਚਕ੍ਰ ਕਰਮ ਤਿਲਕ ਖਾਟੰਗਾ । (ਕਾਨੜਾ ਮ: ੫)
੧੨. ਗਜ ਸਾਢੈ ਤੈ ਤੈ ਧੋਤੀਆ ਤਿਹਰੇ ਪਾਇਨ ਤਗ ।
 ਗਲੀ ਜਿਨਾ ਜਪਮਾਲੀਆ ਲੋਟੇ ਹਥ ਨਿਬਗ ।
 ਓਇ ਹਰਿ ਕੇ ਸੰਤ ਨ ਆਖੀਅਹਿ ਬਾਨਾਰਸ ਕੇ ਠਗ । (ਆਸਾ ਕਬੀਰ)

Hindus worship according to the instructions of
Nārada Panchrātra :

*Hindus have forgotten the source i.e. God,
They are following the wrong path,
They follow the instructions of Nārada in matters of
worship.
They are blind and dumb with darkness around them,
These foolish and uncivilised people worship the stones.
(Vār Bihagrā—M.I.)

In *Adi Granth*, there is mention of *Ārati* and the above-mentioned offerings. The Saint-poets have revolted against the old system of *ārati* and mode of worship :

- **1. Within the platter of the sky,
Let sun and moon be the earthen lamps
And orbs of stars be like rubies.
Let there be incense of *chandan* and the fly-whisk
of winds,
And the blooming flowers of all the vegetation
be showered.
How wonderful this *ārati* must be, O remover of fears !
This *ārati* in which the kettle-drum is of boundless
Word..... (Dhanāsari M. I.)
2. Thy Name is my *ārati* and holy bath, O Murārī !
All the worldly expansions are false without the
Name of Hari,

*ਹਿੰਦੂ ਮੂਲੇ ਭੂਲੇ ਅਖੁਟੀ ਜਾਹੀ । ਨਾਰਦ ਕਹਿਆ ਸਿ ਪੂਜ ਕਰਾਹੀ ।
ਅੰਧੇ ਗੁੰਗੇ ਅੰਧ ਅੰਧਾਰ । ਪਾਬਰ ਲੇ ਪੂਜਹਿ ਮੁਗਧ ਗਵਾਰ ।

(ਵਾਰ ਬਿਹਾਗੜਾ ਮ: ੧)

- **੧. ਗਗਨ ਮੈ ਥਾਲੁ ਰਵਿ ਚੰਦੁ ਦੀਪਕ ਬਨੇ ਤਾਰਿਕਾ ਮੰਡਲ ਜਨਕ ਮੋਤੀ ।
ਧੂਪੁ ਮਲਆਨਲੋ ਪਵਣੁ ਚਵਰੋ ਕਰੇ ਸਗਲ ਬਨਰਾਇ ਫੁਲੰਤ ਜੋਤੀ ।੧।
ਕੋਸੀ ਆਰਤੀ ਹੋਇ ਭਵਖੰਡਨਾ ਤੇਰੀ ਆਰਤੀ ।
ਅਨਹਤਾ ਸਬਦ ਵਾਜੰਤ ਭੇਰੀ ।੧। ਰਹਾਉ । (ਧਨਾਸਰੀ ਮਹਲਾ ੧)
੨. ਨਾਮੁ ਤੇਰੇ ਆਰਤੀ ਮਜਨੁ ਮੁਰਾਰੇ । ਹਰਿ ਕੇ ਨਾਮ ਬਿਨੁ ਝੂਠੇ ਸਗਲ ਪਸਾਰੇ ।

*Thy Name is my seat of worship, my *kesar*-rubbing
 stone and the *kesar* which I sprinkle,
 Thy Name is the water, the *chandan* which I rub and
 present.
 Thy Name is my earthen lamp, the wick and the oil
 poured in it,
 The lamp has been lit by thy Name and the whole
 house has become resplendent.
 Thy Name is the thread and the wreath,
 the whole vegetation is impure :
 What should I present to Thee, O Lord !
 when everything hath been created by Thee ?
 The Name is Thine and is used as a fly-whisk for Thee.
 (Dhanāsārī Ravidas)

3. I sacrifice myself for Kamlā-patī,
 This is my *ārati* of *dhūpa*, *dīpa* and *ghee*.
 (Dhanāsārī Sen)
4. If mind be the rubbing-stone, Thy name be the
chandan,
 If the *kungoo* of action is mixed in it,
 Then there is real worship within the heart.
 (Gujrī M. I.)

*ਨਾਮੁ ਤੇਰੇ ਆਸਨੇ ਨਾਮੁ ਤੇਰੇ ਉਰਸਾ ਨਾਮੁ ਤੇਰਾ ਕੇਸਰੇ ਲੇ ਛਿਟਕਾਰੇ ।
 ਨਾਮੁ ਤੇਰਾ ਅੰਭੁਲਾ ਨਾਮੁ ਤੇਰੇ ਚੰਦਨੇ ਘਸਿ ਜਪੇ ਨਾਮੁ ਲੈ ਤੁਝਹਿ ਕਉ
 ਚਾਰੇ ।
 ਨਾਮ ਤੇਰੇ ਦੀਵਾ ਨਾਮ ਤੇਰੇ ਬਾਤੀ ਨਾਮੁ ਤੇਰੇ ਤੇਲੁ ਲੇ ਮਾਹਿ ਪਸਾਰੇ ।
 ਨਾਮੁ ਤੇਰੇ ਕੀ ਜੋਤਿ ਲਗਾਈ ਭਇਓ ਉਜਿਆਰੁ ਭਵਨ ਸਗਲਾ ਰੇ ।
 ਨਾਮੁ ਤੇਰੇ ਤਾਗਾ ਨਾਮੁ ਫੂਲਮਾਲਾ ਭਾਰ ਅਠਾਰਹ ਸਗਲ ਜੁਠਾਰੇ ।
 ਤੇਰੇ ਕੀਆ ਤੁਝਹਿ ਕਿਆ ਅਰਪਉ ਨਾਮੁ ਤੇਰਾ ਤੁਹੀ ਚਵਰ ਢੁਲਾਰੇ ।
 (ਧਨਾਸਰੀ ਰਵਿਦਾਸ)

੩. ਧੂਪ ਦੀਪ ਘ੍ਰਿਤ ਸਾਜਿ ਆਰਤੀ ਵਾਟਨੇ ਜਾਉ ਕਮਲਾਪਤੀ ।
 (ਧਨਾਸਰੀ ਸੈਣ)
੪. ਤੇਰਾ ਨਾਮ ਕਰੀ ਚਰਣਾਠੀਆ ਜੇ ਮਨ ਉਰਸਾ ਹੋਇ ।
 ਕਰਣੀ ਕੰਗੂ ਜੇ ਰਲੈ ਘਟ ਅੰਤਰ ਪੂਜਾ ਹੋਇ ।
 (ਗੁਜਰੀ ਮ: ੧)

- *5. The calf has made the milk impure in the teats,
 The flower has been made impure by the bumble-bee,
 The water has been defiled by the fish,
 What should I offer for the worship of Gobind,
 O Mother !
 There is none other flower, beautiful and pure.
 The *chandan* is full of snakes,
 The poison and nectar live side by side,
 How should then The servant worship Thee
 With *dhūpa*, *dīpa*, *naṭvidya* and incense ?
 In case I offer and present both mind and body,
 I can realise God by the grace of the Guru.
 I am not able to worship and honour Thee,
 What will be my fate ? Saith Ravidas. (Gūjri Ravidas)

The *ārati* is performed by Shaivites also around the *lingam*. "With prayers he (worshipper) pours water on the *lingam* and makes on it the three marks of *tripundra* with a paste of sandalwood ash, mixed sometimes with saffron. He makes similar marks on his own forehead and places flowers and leaves on the top of the *lingam* as a sort of offering to the god. During the ceremony sticks of incense are sometimes burnt, making a *dhūpa* (incense offering). Lights from ghee (clarified butter) are lit and *ārati* (circulation of the light around the image) is performed. He rings a bell in one hand and moves the lamp with the other. During all this he continues his

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- *੫. ਦੂਧ ਤ ਬਛਰੈ ਥਨਹੁ ਬਿਟਾਰਿਓ । ਫੂਲੁ ਭਵਰਿ ਜਲੁ ਮੀਨਿ ਬਿਗਾਰਿਓ । ੧।
 ਮਾਈ ਗੋਬਿੰਦ ਪੂਜਾ ਕਹਾ ਲੈ ਚਰਾਵਉ । ਅਵਰ ਨ ਫੂਲੁ ਅਨੂਪੁ ਨ ਪਾਵਉ ।
 ੧। ਰਹਾਉ ।

ਮੈਲਾਗਰ ਬੇਰੇ ਹੈ ਭੁਇਅੰਗਾ । ਬਿਖੁ ਅੰਮ੍ਰਿਤ ਬਸਹਿ ਇਕ ਸੰਗਾ । ੨।
 ਧੂਪ ਦੀਪ ਨਈਬੇਦਹਿ ਬਾਸਾ । ਕੈਸੇ ਪੂਜ ਕਰਹਿ ਤੇਰੀ ਦਾਸਾ । ੩।
 ਤਨ ਮਨ ਅਰਪਉ ਪੂਜ ਚਰਾਵਉ । ਗੁਰ ਪਰਸਾਦਿ ਨਿਰੰਜਨ ਪਾਵਉ । ੪।
 ਪੂਜਾ ਅਰਚਾ ਆਹਿ ਨ ਤੋਰੀ । ਕਹਿ ਰਵਿਦਾਸ ਕਵਨ ਗਤ ਮੋਰੀ । ੫। ੧।
 (ਗੁਜਰੀ ਰਵਿਦਾਸ)

mantras (prayer or invocations) offering various services to the god."¹

In *Adi Granth*, the worship of *lingam* and Shiva has been rejected :

- *1. He can not see the Lord in the house
And hangs the stone (lingam) round his neck.
The follower of mammon wanders in illusion,
He churns water and dies in misery,
The stone which is 'The Lord' for him
Drowns him with itself. (Sūhī M.V.)

2. Those who repeat the name of Shiva
Get a bull to ride and a rattle to play upon.
(Gaund Namdev)

There are several manifestations of Shiva and Shakti like the manifestations of Vishnu, which are worshipped. The manifestations of Shiva are Bhairva, Rudra, Mahavira etc. and those of Shakti are Chandī, Kālī, Durgā etc. The worship of gods or goddesses and their manifestations has been rejected in *Adi Granth* :

- **1. The gods and goddesses are worshipped, O Brother !,
What ought we beg and what can they give ?
The stone bathed in water, O brother !,
sinks down in it. (Sorathī M.I.)

1. The Comparative study of Religions by Widgery Pages 293-4.

- *੧. ਘਰ ਮਹਿ ਠਾਕੁਰ ਨਦਰਿ ਨ ਆਵੈ । ਗਲ ਮਹਿ ਪਾਹਣੁ ਲੈ ਲਟਕਾਵੈ ।
ਭਰਮੇ ਭੂਲਾ ਸਾਕਤੁ ਫਿਰਤਾ । ਨੀਰੁ ਬਿਰੋਲੇ ਖਪਿ ਖਪਿ ਮਰਤਾ ।
ਜਿਸੁ ਪਾਹਣ ਕਉ ਠਾਕੁਰੁ ਕਹਤਾ । ਓਹ ਪਾਹਣ ਲੈ ਉਸ ਕਉ ਭੁਬਤਾ ।
(ਸੁਹੀ ਮ: ੫)
੨. ਸ਼ਿਵ ਸ਼ਿਵ ਕਰਤੇ ਜੋ ਨਰ ਧਿਆਵੈ ।
ਬਰਦ ਚਢੇ ਭਉਰੁ ਚਮਕਾਵੈ । (ਗੋਂਡ ਨਾਨਦੇਵ)
- *੧੧. ਦੇਵੀ ਦੇਵਾ ਪ੍ਰਜੀਐ ਭਾਈ ਕਿਆ ਮਾਗਉ ਕਿਆ ਦੇਇ ।
ਪਾਹਣ ਨੀਚ ਪਖਾਲੀਐ ਭਾਈ ਜਲ ਮਹਿ ਬੁਭਹਿ ਤੋਹ । (ਜੋਰਠਿ ਮ: ੧)

- *2. Whoever runs towards Bhairo, Bhoot (ghost) or Seetla,
Gets a donkey to ride upon and raises the dust.

(Gaund Namdev)

3. Whoever worships Mahā Māi (The great goddess)
Will be born as a woman. (Gaund Namdev)

The *Tantras* divide Shaktas into two paths viz. Dakshina and Vāma. The Vāmacharis are steeped in sensuous life. They worship their Supreme goddess by drawing secret circles :

- **He forms circles and deceives others. (Bhairo M.V.)

The worship of Gaṇesha and Sūrya has also been rejected by *Adi Granth* :

- †1. He worships the stone and the symbols of Gaṇesha.
(Prabhāti Beni)

2. The mouthfuls of water are pure, saith Nanak.
If anyone knows the way. (Vār Sārang M.I.)

The second example refers to the practice of filling the mouth with water before the sun and then throwing it out for the purpose of purification of the mind.

The third kind of Nitya-Karmas are *Panchmahāyajnas*. The following are the five kinds of sacrifices performed every day :

1. Brahma Yajna,
2. Pitṛi Yajna,
3. Deva Yajna,

- *੨. ਭੈਰਉ ਭੂਤ ਸੀਤਲਾ ਧਾਵੈ । ਖਰ ਬਾਹਨ ਓਹ ਛਾਰ ਉਡਾਵੈ ।

(ਗੋਂਡ ਨਾਮਦੇਵ)

੩. ਮਹਾ ਮਾਈ ਕੀ ਪੂਜਾ ਕਰੈ । ਨਰ ਜੈ ਨਾਰ ਹੋਇ ਅਉਤਰੈ ।

(ਗੋਂਡ ਨਾਮਦੇਵ)

**ਚਕ੍ਰ ਬਣਾਇ ਕਰੈ ਪਾਖੰਡ ।

(ਭੈਰਉ ਮ: ੫)

- †੧. ਸਿਲ ਪੂਜਸਿ ਚਕ੍ਰ ਗਣੇਸੰ ।

(ਪ੍ਰਭਾਤੀ ਬੋਣੀ)

੨. ਨਾਨਕ ਚੁਲੀਆ ਸੁਚੀਆ ਜੇ ਭਰਿ ਜਾਣੈ ਕੋਇ । (ਵਾਰ ਸਾਰੰਗ ਮ: ੧)

4. Bhūta Yajna and
5. Atithī Yajna.

The first Yajna is Brahma Yajna which calls upon every Hindu to study the Vedas. In the times of the Saint-poets, the Vedas were read and studied,¹ but these saints did not accept the authority of the Vedas :

- *1. The Vedas talk of controversial things
By which neither the peace of mind is attained nor
the Word is realised ;
The Vedas determine all the virtues and vices,
Only the saint (Gurmukh) drinks the nectar.
(Mārū M. III.)
2. The Purānas and Vedas know not His secret,
The True Guru hath made me realise Brahman, saith
Nanak. (Asā M. I.)
3. The illusion in the mind is not cast off
By the study of man-made Vedas and Katebas (The
holy books of non-Hindus). (Tilang Kabir)

The second Yajna is Pitṛī Yajna, which contains oblations offered to the manes. This Yajna is a libation of water poured out to the *pitṛī*. This is known as *Tarpan*.² The Saint-poets have voiced their feelings against this Yajna. Kabir says :

1. ਪਾਠੁ ਪੜਿਓ ਅਰ ਬੇਦ ਬੀਚਾਰਿਓ..... (ਸੋਰਠਿ ਮਃ ੫)
- *੧. ਬੇਦ ਬਾਦ ਸਭ ਆਖ ਵਖਾਣਹਿ । ਨ ਅੰਤਰ ਭੀਜੈ ਨ ਸਬਦ ਪਛਾਣਹਿ ।
ਪੁੰਨ ਪਾਪੁ ਸਭ ਬੇਦ ਦ੍ਰਿੜਾਇਆ ਗੁਰਮੁਖ ਅੰਮ੍ਰਿਤ ਪੀਜੈ ਹੇ ।
(ਮਾਰੂ ਮ: ੩ ਸੋਲਹਾ)
੨. ਅਸਟਦਸੀ ਚਹੁ ਭੇਦ ਨ ਪਾਇਆ ।
ਨਾਨਕ ਸਤਿਗੁਰ ਬ੍ਰਹਮ ਦਿਖਾਇਆ । (ਆਸਾ ਮ: ੧)
੩. ਬੇਦ ਕਤੇਬ ਇਛਤਰਾ ਭਾਈ ਦਿਲ ਕਾ ਫਿਕਰ ਨ ਜਾਇ । (ਤਿਲੰਗ ਕਬੀਰ)
2. ਸਾਧਿਆ ਤਰਪਣੁ ਕਰਹਿ ਗਾਇਤੀ..... (ਸੋਰਠਿ ਮਃ ੩)

*I have nothing to do with gods and Pitṛis of the house,
I have adopted the Word of the Guru. (Bilāwal Kabir)

The third Yajna is Deva Yajna which consists of sacrifices to gods through fire. The sacred fires are kept burning on sacrificial platforms (Vedīs) and oblations of ghee are offered. This practice is known as *Havana*. *Adi Granth* has also rejected this Yajna :

- **1. The Havana, Yagya and pilgrimage to holy places
were performed,
But they all lead towards ego and vices. (Gaurī M. V.)
2. The Lord is not realised
By practising Havana, Yagya, Japa, Austerity,
Continence and pilgrimage to holy places.
(Bhairo M. V.)

The fourth Yajna is Bhūta Yajna which consists of sacrifices to spirits or departed souls. This is also rejected in *Adi Granth*.¹

The fifth Yajna is Atīthi Yajna which means hospitality to guests. It also includes giving of alms to the needy. This Yajna also signifies the care of the sick, depressed fellow-beings and animals. This Yajna has been considered as a good moral act in *Adi Granth*.

†A Kshatryia who sows (the seed of) Charity with full
knowledge of the field,

**ਘਰ ਕੇ ਦੇਵ ਪਿਤਰ ਕੀ ਛੋਡੀ ਗੁਰੁ ਕੇ ਸਬਦੁ ਲਇਓ ।

(ਬਿਲਾਵਲੁ ਕਬੀਰ)

**੧. ਹੋਮ ਜਗ ਤੀਰਥ ਕੀਏ ਬਿਚ ਹਉਮੈ ਬਧੈ ਬਿਕਾਰ । (ਗਉੜੀ ਮ: ੫)

੨. ਹੋਮ ਜਗ ਜਪ ਤਪ ਸਭ ਸੰਜਮ ਤਟ ਤੀਰਥ ਨਹੀ ਪਾਇਆ ।

(ਭੈਰਉ ਮ: ੫)

1. ਭੈਰਉ ਫੂਤ ਸੀਤਲਾ ਧਾਵੈ ।

ਖਰਬਾਹਨ ਓਹ ਛਾਰ ਉਡਾਵੈ ।

(ਗੋਂਡ ਨਾਮਦੇਵ)

†ਬਿਤੁ ਪਛਾਣੈ ਬੀਜੈ ਦਾਨੁ ।

*He receives respect in the court of the Lord.

(Shalok Vārā te Vadhik M. I.)

But when the Yajna is combined with ego, it is rejected by
Adi Granth:

**1. The generous is content with the idea of generosity,
But after giving alms he begs from the Lord a hundred
times of what he hath given
And is also hungry of fame. (Vār Āsā M. I.)

2. If citadels of gold, horses and elephants are given in
charity,

If the land and cows are given as alms,
The ego is still there in the mind. (Sri Rāga M. I.)

After *Nitya* Karmas we come to *Naimittika* (Occa-
sional) Karmas which are divided into four parts:

1. The *Saṃskāras* (Sacraments)
2. *Shantis* (propitiatory ceremonies)
3. *Vratas* (Fasts with gifts and recitation of sacred legends) and
4. *Prayaschittas* (Penances for purification of the soul from sins)

The first *Naimittika* Karmas are *Saṃskaras* or Sacra-
ments. There are forty-six sacraments, but the following
are the more important:

1. *Garbhādhāna*—The ceremony of conception
2. *Jāta Karma*—The ceremony after birth
3. *Nāmadheya*—The ceremony of naming the child

*ਸੋ ਖੜੀ ਦਰਗਹ ਪਰਵਾਣੁ । (ਸ਼ਲੋਕ ਵਾਰਾਂ ਤੇ ਵਧੀਕ ਮ: ੧)

**੧. ਸਤੀਆ ਮੰਨਿ ਸੰਤੋਖੁ ਉਪਜੈ ਦੋਛੈ ਕੈ ਵੀਚਾਰਿ ।

ਦੇ ਦੇ ਮੰਗਹਿ ਸਹਸਾ ਗੂਣਾ ਸੋਭ ਕਰੇ ਸੰਸਾਰੁ । (ਵਾਰ ਆਸਾ ਮ: ੧)

੨. ਕੰਚਨ ਕੇ ਕੋਟ ਦਤੁ ਕਰੀ ਬਹੁ ਹੈਵਰ ਗੋਵਰ ਦਾਨੁ ।

ਭੂਮਿ ਦਾਨੁ ਗਊਆ ਘਣੀ ਭੀ ਅੰਤਰਿ ਗਰਬੁ ਗੁਮਾਨੁ ।

(ਸਿਰੀ ਰਾਗ ਮਹਲਾ ੧)

- 100

... ..

Age Group	Percentage
18-29	85%
30-49	75%
50-69	65%
70+	55%

100

[illegible]

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

ਮਿਟਿਆ ਸੋਗ ਮੁਹਾਂ ਅਨੰਦ ਥੀਆ ।

*Female friends sing 'Anand', the hymn of the Guru,
Which pleases the mind of the True Lord. (Āsā M. V.)

We have already seen the rejection of the initiation ceremony. The Vivāha ceremony was publicly performed according to the Shastric injunctions.¹ These Shastric injunctions were rejected by *Adi Granth*.

Vivāha is considered as a religious sacrament. The Hindu bridegroom takes the hand of the bride and together they circumambulate the fire. The Sikhs circumambulate the holy Guru Granth Sahib for four times while the marriage hymns or *lāva'* are sung. These hymns instruct the couple to lead the life of an ideal householder cultivating the highest morality and spirituality.²

The final sacrament is the funeral ceremony. The dead body is bathed immediately after death so that the person may not become a *preta* or ghost.³ Then the body is wrapped in silk or cotton cloth. The colour of this cloth differs with the status of the deceased. Then the priest performs the *Pathika* ceremony, after which the body is taken to the cremation ground, where it is placed on a pyre and burnt. The ashes are then collected and are taken to and immersed in the Ganges.

At the time of death the near ones weep bitterly. The "siāpā" is arranged which is a ghostly Karma according to *Adi Granth* :

**1. Whosoever weep, they all bind together a bundle of rice-straw, (i.e. they weep uselessly) (Sri Rāga M.I.)

*ਗੁਰਬਾਣੀ ਸਬੀ ਆਨੰਦ ਗਾਵੈ । ਸਾਚੈ ਸਾਹਿਬ ਕੈ ਮਨ ਭਾਵੈ ।

(ਆਸਾ ਮ: ੫)

1. Comparative Study of Religions by Widgery, pages 317-20.

2. See *Lāva'* in Sūhi M. IV in *Adi Granth*.

3. ਜਬ ਹੀ ਹੋਜ ਤਜੀ ਏਹ ਕਾਇਆ ਪ੍ਰੇਤ ਪ੍ਰੇਤ ਕਰ ਭਾਗੀ ।

(ਸੋਰਠਿ ਮ: ੯)

**੧. ਰੋਵਣ ਵਾਲੇ ਜੇਤੜੇ ਸਭ ਬੰਨਹਿ ਪੰਡ ਪਰਾਲਿ । (ਸਿਰੀ ਰਾਗੁ ਮ: ੧)

*2. Why do you cry ? The soul *is* and *will be*.
You will weep for that one, but who will weep for
you ?

You do a useless affair, o brethren ! You practise
falsehood,
That one never listens : you only make the people
listen. (Āsā M.I.)

People spend a lot on funeral rites :

**1. What is the use of decorating the dead body ?
(Gaurī M. V.)

2. If any one applies sandalwood to the dead body,
What fruit will he get from that ? (Bhairō Kabir)

Hindus believe that by burning the dead body, the
soul secures a blessed position, but Ādi Granth gives it no
significance.

†1. The body was created to be destroyed by three
methods
By water, by dogs (animals) and by fire.
(Sorāthi M.V.)

2. Some bodies are burnt, some buried and some eaten by
dogs.
Some are thrown in water and some in dry wells,

*੨. ਓਹੀ ਓਹੀ ਕਿਆ ਕਰਹੁ ਹੈ ਹੋਸੀ ਜੋਈ ।
ਤੁਮ ਰੋਵਹੁਗੇ ਓਸਨੇ ਤੁਮ ਕਉ ਕਉਣ ਰੋਈ ।
ਧੋਧਾ ਪਿਟਹੁ ਭਾਹੀਹੋ ਤੁਮ ਕੂੜ ਕਮਾਵਹੁ ।
ਓਹ ਨ ਸੁਣਹੀ ਕੰਤ ਹੀ ਤੁਮ ਲੋਕ ਸੁਣਾਵਹੁ । (ਆਸਾ ਮਹਲਾ ੧)

**੧. ਕਵਨ ਅਰਥ ਮਿਰਤਕ ਸੀਂਗਾਰ । (ਗਉੜੀ ਮ: ੫)
੨. ਜੇ ਮਿਰਤਕ ਕਉ ਚੰਦਨ ਚੜਾਵੈ । ਉਸ ਤੇ ਕਹਹੁ ਕਵਨ ਫਲ ਪਾਵੈ ।
(ਭੋਰਉ ਕਬੀਰ—ਮ: ੫)

†੧. ਤੀਨ ਸੰਭਿਆ ਕਰ ਦੇਹੀ ਕੀਨੀ ਜਲ ਕੂਕਰ ਭਸਮੇਹੀ । (ਸੋਰਠਿ ਮ: ੫)

੨. ਇਕ ਦਝਹਿ ਇਕ ਦਬੀਅਹਿ ਇਕਨਾ ਕੁਤੇ ਖਾਹਿ ।
ਇਕ ਪਾਣੀ ਵਿਚ ਉਸਟੀਅਹਿ ਇਕ ਛੀ ਫਿਰ ਹਸਣ ਪਾਹਿ ।

*It is not known where the souls go, saith Nanak.

(Vār Sorathī M. III.)

One or two days after death, the priest begins to read *Garuḍa Purāna*, in which there is description of the dreadful route leading to the abode of *Yama* and also the methods of sending bread, water, clothes, earthen lamp etc. to the spirit of the deceased. The description of the route is found in *Sukhmantī* of Guru Arjan Dev in *Adi Granth* :

**Where there is neither mother nor father, nor son, nor
friend, nor brother,
Only the Name of the Lord is the helper there, O mind !,
Where the frightful messengers of Yama grind the people,
There the Name of the Lord will go with Thee.
Where there is very great hardship,
The Name of the Lord saves Thee at once.

... ..
The way on which it goes alone,
The delightful Name of Harī goes with it.

... ..
The way on which miles can not be counted,
There the Name of Harī is a viaticum with thee.
The way on which there is very deep darkness,
There the Name of Harī is light with thee.
The way on which there is no acquaintance,
There the Name of Harī is thy acquaintance.

*ਨਾਨਕ ਏਵ ਨਾ ਜਾਪਈ ਕਿਥੈ ਜਾਇ ਸਮਾਹਿ । (ਵਾਰ ਸੋਰਠਿ ਮ: ੩)

**ਜਹ ਮਾਤ ਪਿਤਾ ਸੁਤ ਮੀਤ ਨ ਭਾਈ । ਮਨ ਉਹਾ ਨਾਮੁ ਤੋਰੈ ਸੰਗਿ ਸਹਾਈ ।
ਜਹ ਮਹਾ ਭਇਆਨ ਦੂਤ ਜਮ ਦਲੈ । ਤਹ ਕੇਵਲ ਨਾਮੁ ਸੰਗਿ ਤੋਰੈ ਚਲੈ ।
ਜਹ ਮੁਸਕਲ ਹੋਵੈ ਅਤਿ ਭਾਰੀ । ਹਰਿ ਕੋ ਨਾਮੁ ਖਿਨ ਮਾਹਿ ਉਧਾਰੀ ।...
ਜਿਹ ਮਾਰਗਿ ਇਹ ਜਾਤ ਇਕੋਲਾ । ਤਹ ਹਰਿ ਨਾਮੁ ਸੰਗਿ ਹੋਤ ਸੁਹੇਲਾ ।...
ਜਿਹ ਮਾਰਗੁ ਕੇ ਗਨੇ ਜਾਹਿ ਨ ਕੋਸਾ । ਹਰਿ ਕਾ ਨਾਮੁ ਉਹਾ ਸੰਗਿ ਤੋਸਾ ।
ਜਿਹ ਪੈਥੈ ਮਹਾ ਅੰਧ ਗੁਬਾਰਾ । ਹਰਿ ਕਾ ਨਾਮੁ ਸੰਗਿ ਉਜੀਆਰਾ ।
ਜਹ ਪੰਥਿ ਤੋਰਾ ਕੋ ਨ ਸਿਵਾਨੁ । ਹਰਿ ਕਾ ਨਾਮੁ ਤਹ ਨਾਲਿ ਪਛਾਨੁ ।

*Where there is very frightful heat and much perspiration,
There the shade of the Name of Harī is upon thee.

... ..

(Gaurī Sukhmanī M. V.)

This does not mean that Guru Arjan Dev believed in that route, but instead he stressed the significance of the Name of the Lord.

The Shrāddha ceremony is performed by the son and it is for this reason that the orthodox Hindu wishes to have a son. By this ceremony, it is believed that the deceased is provided with a new body on the tenth day after death. On the eleventh and twelfth days, it accepts the offerings of food made to him. On the thirteenth day, it starts on its journey to the abode of Yama. The purification of the deceased from the sins is conducted through *Homa* sacrifice. "Offerings of rice, clarified butter and sugar are made to the fire, then sesamum seeds, scented leaves, incense and finally a coconut ; and the gods are worshipped. For the third or Pure Shrāddha Ceremony, Vishnū is first worshipped, a rice ball is offered to the *Pitrī*. A thread is also placed with it to represent clothes...A ceremony is also performed to assist the departed on his journey to the land of Yama."¹ The Shrāddhas are held every year and the Brahmans are feasted. This ceremony is condemned in *Adi Granth* :

- **1. In the tenth he is burnt and reduced to ashes,
The relatives with the funeral procession cry and weep ;
The soul has flown away asking for the route.
He—a mere name—came, went and died,

*ਜਹ ਮਹਾ ਭਇਆਨ ਤਪਤਿ ਬਹੁ ਘਾਮ ।

ਤਹ ਹਰਿ ਕੇ ਨਾਮ ਕੀ ਤੁਮ ਉਪਰਿ ਛਾਮ । (ਗਉੜੀ ਸੁਖਮਨੀ ਮ: ੫).....

1. The comparative study of Religions by Widgey, page 325.

- **੧. ਦਸਵੈ ਦਧਾ ਹੋਆ ਸੁਆਹ । ਗਏ ਸਿਗੀਤ ਪੁਕਾਰੀ ਧਾਹ ।
ਉਡਿਆ ਹੰਸ ਦਸਾਏ ਰਾਹ । ਆਇਆ ਗਇਆ ਮੁਇਆ ਨਾਉ ।

*Afterwards (the Brahmins) call the crows to platters.
The impious person carries affection for ignorance,
saith Nanak,
Without the Guru the world is drowned.

(Vār Mājh M. I.)

2. Nobody obeys his *Pitrīs*, while they are alive,
When they die, he arranges Shrāddh for them.
Say, what shall the poor *Pitrīs* get ?
The crow and the dog eat (the offering).

... ..

The gods and goddesses are made of earth
And animals are sacrificed before them,
Such are called your *Pitrīs*
Who can not come and take their own.

(Gaurī Kabir)

3. If a thief robs a house and gives the robbed articles as
offerings to his *Pitrīs* (manes)
In the next world the robbed article is recognised,
The *Pitrīs* are held as thieves.

This justice may be done that the hands of the broker
may be cut off.

Whatever one acquires, works and gives it here, he
obtains in the other world, saith Nanak.

(Vār Āsā M. I.)

*ਪਿਛੈ ਪਤਲਿ ਸਦਿਹੁ ਕਾਵ । ਨਾਨਕ ਮਨਮੁਖਿ ਅੰਧੁ ਪਿਆਰੁ ।

ਬਾਬੁ ਗੁਰੂ ਭੁਬਾ ਸੰਸਾਰੁ ।

(ਵਾਰ ਮਾਝ ਮ: ੧)

੨. ਜੀਵਤ ਪਿਤਰ ਨ ਮਾਨੈ ਕੋਊ ਮੂਏ ਸਰਾਧ ਕਰਾਹੀ ।

ਪਿਤਰ ਭੀ ਬਖੁਰੇ ਕਹੁ ਕਿਆ ਪਾਵਹਿ ਕਉਆ ਕੂਕਰ ਖਾਹੀ ।

ਮਾਟੀ ਕੇ ਕਰ ਦੇਵੀ ਦੇਵਾ ਤਿਸ ਆਗੈ ਜੀਉ ਦੇਹੀ ।

ਐਸੇ ਪਿਤਰ ਤੁਮਾਰੇ ਕਹੀਅਹਿ ਆਪ ਨ ਕਹਿ ਆਨ ਲੇਹੀ ।

(ਗਉੜੀ ਕਬੀਰ)

੩. ਸੇ ਮੋਹਾਕਾ ਘਰ ਮੁਹੈ ਘਰ ਮਹੁ ਪਿਤਰੀ ਦੇਇ ।

ਅਗੇ ਵਸਤਾ ਸਿਵਾਣੀਐ ਪਿਤਰੀ ਚੋਰ ਕਰੇਇ ।

ਵਢੀਐ ਹਥ ਦਲਾਲ ਕੈ ਮੁਸਫੀ ਇਹ ਕਰੇਇ ।

ਨਾਨਕ ਅਗੈ ਸੇ ਮਿਲੈ ਜੇ ਖਟੇ ਘਾਲੇ ਦੇਇ ।

(ਵਾਰ ਆਸਾ ਮਹਲਾ ੧)

- *4. For me Keshava is the rice-ball and the platter of
leaves,
And His Name is my activity;
This is my support here and there, in the future and in
the past as well.
... ..
The rice-balls are given as offerings to the gods and
manes,
But the Brahman having twisted the rice-ball eats it.
The rice-ball of Grace is never exhausted, saith Nanak.
(Āsā M. I.)

People are used to light the earthen lamp for several days at the time after death in order to give light to the deceased on his way to the region of Yama. This practice is condemned in *Adi Granth* :

- **My earthen lamp is the One Name, the oil of affliction
is put in it,
That light (of Name) soaked up that (oil of affliction) and
falling in with Yama has ceased. (Āsā M.I.)

The second kind of *Naimittika* Karmas are '*Shantis*' or Propitiatory ceremonies which have been introduced by the *Purānas*. These ceremonies are connected with Ganesha, the giver of success or *Grahas*, the planets having astrological affects. We have already seen that *Adi Granth* rejects the worship of Ganesha or *Navgrahās*.

People believe that their future is connected with the revolutions of the stars and they can save themselves from

- *੪. ਪਿੰਡੁ ਪਤਲਿ ਮੇਰੀ ਕੇਸਉ ਕਿਰਿਆ ਸਚੁ ਨਾਮ ਕਰਤਾਰ ।
ਐਥੈ ਓਥੈ ਆਗੈ ਪਾਛੈ ਏਹੁ ਮੇਰਾ ਆਧਾਰੁ ।.....
ਇਕ ਲੋਕੀ ਹੋਰ ਛਮਿਛਰੀ ਬ੍ਰਾਹਮਣ ਵਟਿ ਪਿੰਡੁ ਖਾਇ ।
ਨਾਨਕ ਪਿੰਡੁ ਬਖਸੀਸ ਕਾ ਕਬਹੂੰ ਨਿਖੁਟਸਿ ਨਾਹਿ । (ਆਸਾ ਮਹਲਾ ੧)
- **ਦੀਵਾ ਮੇਰਾ ਏਕੁ ਨਾਮੁ ਦੁਖੁ ਵਿਚਿ ਪਾਇਆ ਤੇਲੁ ।
ਉਨਿ ਚਾਨਣਿ ਓਹੁ ਸੋ-ਖਿਆ ਚੁਕਾ ਜਮ ਸਿਉ ਮੇਲੁ । (ਆਸਾ ਮਹਲਾ ੧)

the impending calamity, if they perform certain ceremonies and actions. The eclipse is also considered as ominous. *Adi Granth* refutes all this :

- *1. Forsaking worries, fears and calculations the man (of God) resigns to His Will. (Bilāwal M.V.)
2. I have become pure by taking bath in the Name of Hari,
This bath is more virtuous than crores of virtuous acts performed at the time of eclipses. (Gaurī M.V.)
3. The kernel of all the comforts lies in studying the horoscope of the mind. (Vār Mārū—M. III)
4. Do not tell lies, O Pandit ! speak truth,
The presence of the Lord is obtained by the Word on forsaking the ego ;
The astrologer prepared the horoscope after calculations,
He reads and relates, but does not realise the reality. (Rāmkalī M.I.)

Several Pandits indulge in astrology and thus deceive people for their material benefit :

**The Pandits and astrologers study the astrological treatise and reflect on it,
Their understanding and intellect are led astray,
They do not understand the reality because of greed and vices in their heart. (Sri Rāga M. III.)

-
- **੧ ਚਿੰਤ ਅੰਦੇਸ਼ਾ ਗਣਤ ਤਜਿ ਜਨ ਹੁਕਮੁ ਪਛਾਤਾ । (ਬਿਲਾਵਲੁ ਮ: ੫)
੨. ਹਰਿ ਹਰਿ ਨਾਮਿ ਮਜਨੁ ਕਰਿ ਸੂਚੇ । ਕੋਟਿ ਗ੍ਰਹਿਣ ਪੁੰਨ ਫਲੁ ਮੂਚੇ । (ਗਉੜੀ ਮ: ੫)
੩. ਮਨ ਕੀ ਪੜੀ ਵਾਚਣੀ ਸੁਖੀ ਹੁੰ ਸੁਖ ਸਾਰ । (ਵਾਰ ਮਾਰੂ ਮ: ੩)
੪. ਝੂਠੁ ਨ ਬੋਲਿ ਪਾਭੇ ਸਚੁ ਕਹੀਐ । ਹਉਮੈ ਜਾਇ ਸਬਦਿ ਘਰੁ ਲਹੀਐ ।
ਗਣਿ ਗਣਿ ਜੋਤਕੁ ਕਾਂਡੀ ਕੀਨੀ । ਪੜੈ ਸੁਣਾਵੈ ਤਤੁ ਨ ਚੀਨੀ । (ਰਾਮਕਲੀ ਮ: ੧)

**ਪੜਿ ਪੜਿ ਪੰਡਿਤ ਜੋਤਕੀ ਵਾਦ ਕਰਹਿ ਬੀਚਾਰੁ ।
ਮਤਿ ਬੁਧਿ ਭਵੀ ਨ ਬੁਝਈ ਅੰਤਰਿ ਲੋਭ ਵਿਕਾਰੁ । (ਸਿਰੀ ਰਾਗੁ ਮ: ੩)

People believe in propitious moments and consult the Pandits or *Shakun Shastra*. *Adi Granth* voices against this practice :

- *1. Good omens and ill omens stick to him
Who does not remember the Lord. (Āsā M.V.)
2. That is a Shastra, that is an omen, by means of which
the Name of Harī is remembered. (Sri Rāga M.V.)
3. The months, days, auspicious moments are good to him,
Upon whom He looks favourably. (Bārāh Māha Mājh)
4. You calculate the auspicious moments, but do not
realise,
That God is far above the effects of these auspicious
moments. (Rāmkalī M.I.)
5. They are fools and uncivilised people,
Who worship week-days and lunar dates,
(Bilāwal M. III. Vār Sat)

The third kind of *Naimittika* Karmas are Vratas and Kathās i.e., the fasts and recitation of sacred legends. The Purānas have introduced these Vratas for popular observance.

The Vratas are mostly performed by those people who are not entitled to Vedic Mantras. They are observed mostly by women. The most important of the Vratas is *Savitri* Vrata. The common Vrata of Satya Nārāyaṇa is observed by people of all castes. The famous

#੧. ਸਗਨ ਅਪਸਗਨ ਤਿਸੁ ਕਉ ਲਗਹਿ ਜਿਸੁ ਚੀਤਿ ਨ ਆਵੈ ।

(ਆਸਾ ਮਹਲਾ ੫)

੨. ਸੋਈ ਸਾਸਤੁ ਸਉਣ ਸੋਇ ਜਿਤੁ ਜਪੀਐ ਹਰਿ ਨਾਉ ।

(ਸਿਰੀ ਰਾਗੁ ਮ: ੫)

੩. ਮਾਹ ਦਿਵਸ ਮੂਰਤ ਭਲੇ ਜਾਕਉ ਨਦਰ ਕਰੇਇ । (ਮਾਝ ਮ: ੫ ਬਾਰਹਮਾਹਾ).

੪. ਸਾਹਾ ਗਣਹ ਨ ਕਰਹਿ ਬੀਚਾਰ । ਸਾਹੇ ਉਪਰ ਏਕੰਕਾਰ ।

(ਰਾਮਕਲੀ ਮ: ੧)

੫. ਬਿਤੀ ਵਾਰ ਸੇਵਹਿ ਮੁਗਧ ਗਵਾਰ ।

(ਬਿਲਾਵਲੁ ਮ: ੩—ਵਾਰ ਸਤੁ)

and the common fast in *Ekādashī* which is observed on the day of eleventh moon. These Vratas have been condemned by *Adi Granth* :

*1. The eleventh lunar date—Behold Hari as being near thee,

Subdue the senses and listen the name of Hari.
Make thy mind content and merciful towards all,
In this way thy fast becomes complete.

(Gaurī Thhitti M. V.)

2. God can not be realised by forsaking cereal-food.

(Gaund Kabir)

3. He tortures the body by not taking the cereal-food.

(Rāmkalī M. I.)

4. By the ninth lunar date if he makes it a principle to speak truth,

And devours the passion, anger and worldly desires,
By the tenth lunar date, if he subdues all the ten senses,

By the eleventh lunar date, if he sees ONE all around,
By the twelfth lunar date, if he subdues the five evils,
then the mind is really subdued, saith Nanak,

If such a fast is practised, O Pandit ! there is no need of more instructions.

(Sārang Kī Vār M. 4—Shalok M.III)

*੧. ਏਕਾਦਸੀ ਨਿਕਟ ਪੋਖਹੁ ਹਰਿ ਰਾਮ ।

ਇੰਦ੍ਰੀ ਬਸਿ ਕਰਿ ਸੁਣਹੁ ਹਰਿ ਨਾਮ ।

ਮਨ ਸੰਤੋਖ ਸਰਬ ਜੀਅ ਦਇਆ । ਇਨ ਬਿਧਿ ਬਰਤ ਸੰਪੂਰਨੁ ਭਇਆ ।

(ਗਉੜੀ ਬਿਤੀ ਮ: ੫)

੨. ਤਜਿਐ ਅੰਨੁ ਨ ਮਿਲੈ ਗੁਪਾਲ ।

(ਗੋਂਡ ਕਬੀਰ)

੩. ਅੰਨੁ ਨ ਖਾਹਿ ਦੇਹੀ ਦੁਖੁ ਦੀਜੈ ।

(ਰਾਮਕਲੀ ਮ: ੧)

੪. ਨਉਮੀ ਨੇਮੁ ਸਚੁ ਜੇ ਕਰੈ । ਕਾਮ ਕ੍ਰੋਧ ਭ੍ਰਿਸਨਾ ਉਚਰੈ ।

ਦਸਮੀ ਦਸੇ ਦਆਰ ਜੇ ਠਾਕੈ ਏਕਾਦਸੀ ਏਕੁ ਕਰਿ ਜਾਣੈ ।

ਦੁਆਦਸੀ ਪੰਚ ਵਸਿਗਤ ਕਰ ਰਾਖੈ ਤਉ ਨਾਨਕ ਮਨ ਮਾਣੈ ।

ਐਸਾ ਵਰਤ ਰਹੀਜੈ ਪਾਂਡੇ ਹੋਰ ਬਹੁਤੁ ਸਿਖ ਕਿਆ ਦੀਜੈ ।

(ਵਾਰ ਸਾਰੰਗ ਮ: ੩)

- *5. Those who practise fasts on lunar dates practise them uselessly. (Vār Mārū M. V.)

The Kathās are the recitations of Rāmāyana, Mahābhārta and the Purānas. The Saint-poets could not tolerate the Kathā of any other god except Brahman. They spoke of Brahman and listened about Brahman or about saints who had realised Brahman :

- **1. The Katha of the Name of Hari should always be listened. (Mājh M. IV.)
2. Singing Thy praises my mind feels new vitality,
Hearing Thy Kathā, it drops all dirt. (Mājh M. V.)
3. I have not entered the house for a moment
In which the Kathā of the saints of Hari is recited.
(Rāmkalī Kabir)
4. The Kathās of the Saints are like routes full of
comforts. (Var Mārū M. V.)

But the Saint-poets believed that the legends had the moral influence for the devotee who adopted the right path of life :

- ***The worthy sons talk about the deed of their elders ;
They revere and practise those deeds which are liked
by the True Guru. (Vār Rāmkalī M. III.)

- *੫. ਵਰਤ ਕਰਹਿ ਚੰਦ੍ਰਾਇਣਾ ਸੇ ਕਿਤੇ ਨ ਲੇਖੰ । (ਵਾਰ ਮਾਰੂ ਮ: ੫)
- **੧. ਹਰਿ ਹਰਿ ਨਾਮੁ ਕਥਾ ਨਿਤ ਸੁਣੀਐ । (ਮਾਝ ਮਹਲਾ ੪)
੨. ਗੁਣ ਗਾਵਤ ਮਨ ਹਰਿਆ ਹੋਵੈ । ਕਥਾ ਸੁਣਤ ਮਲੁ ਸਗਲੀ ਖੋਵੈ ।
(ਮਾਝ ਮ: ੫)
੩. ਜਿਹ ਘਰ ਕਥਾ ਹੋਤ ਹਰਿ ਸੰਤਨ ਇਕ ਨਿਮਖ ਨ ਕੀਨੋ ਮੈ ਫੇਰਾ ।
(ਰਾਮਕਲੀ ਕਬੀਰ)
੪. ਕਥਤੀਆ ਸੰਤਾਹ ਤੇ ਸੁਖਾਊ ਪੰਧੀਆ । (ਵਾਰ ਮਾਰੂ ਮ: ੫)
- ***ਬਾਬਾਣੀਆ ਕਹਾਣੀਆ ਪੁਤ ਸਪੁਤ ਕਰੋਨਿ ।
ਜਿ ਸਤਿਗੁਰ ਭਾਵੈ ਸੁ ਮੰਨਿ ਲੈਨਿ ਸੋਈ ਕਰਮ ਕਰੋਨਿ ।
(ਵਾਰ ਰਾਮਕਲੀ ਮ: ੩)

The fourth kind of *Naimittika* Karmas are *Prayaschittas* or penances for the purification of the soul from sins. *Adi Granth* does not believe in these Karmas and instead stresses the significance of remembering the Name of the Lord in the company of the saints :

- *1. By remembering ONE all the sins—for which
Prayaschittas are done—are removed.
 (Gauri Sukhmani M. V.)
2. In the company of the saints all the sins—
 For which *Prayaschittas* are performed—are removed.
 (Sorathi M. V.)
3. Just as the fire destroys the cold,
 Similarly the sins—for which *Prayaschittas* are performed—are destroyed in the company of the Saints.
 (Rāmkali M. V.)

The path of Karma mentioned above has been laid down for the Hindus by the Scriptural authority. Each Veda is divided into three parts. The first part is called *Samhitā*, which is the mantra portion mostly containing hymns. The second portion is the *Brahmana* portion which lays down ritualistic precepts, explaining the significance of symbols used. The initiation with sacred thread, the oblations, the sacred fire etc. are explained by the *Brahmanas*. The third portion contains Upanishads and is meant for those who are mature for *Gyāna*.

After Vedas there are Sūtras, which include the Srauta, Kalpa, Dharma and Grihya Sūtras. They preserve the Vedic precepts on sacrifices, sacraments and duties and give the mantras in condensed form. They lay down the rules of *Varnāshrama* (Castes and Orders) and *Samskāras*.

- *੧. ਏਕ ਅਰਾਧ ਪਰਾਛਤ ਗਏ । (ਗਉੜੀ ਸੁਖਮਨੀ ਮ: ੫)
੨. ਸਗਲ ਪਰਾਛਤ ਲਾਥੇ । ਮਿਲ ਸਾਧੁ ਸੰਗਤ ਕੇ ਸਾਥੇ । (ਸੋਰਠਿ ਮ: ੫)
੩. ਜਿਉ ਪਾਵਕ ਸੰਗਿ ਸੀਤ ਕੋ ਨਾਸ । ਐਸੇ ਪ੍ਰਾਛਤ ਸੰਤ ਸੰਗਿ ਬਿਨਾਸ ।
 (ਰਾਮਕਲੀ ਮ: ੫)

Then there are *Smritis* or traditionally remembered laws, also known as the *Dharma Shāstras*. They contain the laws of Dharma Shāstras regarding Varnāshrama. Then there are Purānas which introduce Shantis and Vratas.

In the times under review, the Hindu Society followed the above-mentioned Karmas faithfully. Some Pandits laid stress on *Khat Karma*¹ or six Karmas. According to Manu Smriti, the prominent six Karmas are :

1. Study of Vedas (ਅਧਯਯਨ)
2. Teaching of Vedas (ਅਧਯਾਪਨ)
3. To make sacrifice (ਯਜਨ)
4. To persuade others to offer sacrifice (ਯਾਜਨ)
5. To give alms ਦਾਨ and
6. To accept alms ਪ੍ਰਤਿਗ੍ਰਹਿ

(Chapter 10 Shloka 75)

When bath (ਸਨਾਨ), recitation (ਜਪ), Havana (ਹਵਨ), worship of gods (ਦੇਵਪੂਜਨ), pilgrimage (ਤੀਰਥ ਯਾਤਰਾ), and austerity (ਤਪ), are combined with above Karmas, they are known as *Dwādash Karma* or twelve Karmas.²

As has been seen, *Adi Granth* is critical of all these Karmas, because, instead of the purification of the body and the mind, they brought the people more deeply into the fold of māyā.

- *1. Though one practiseth many Karmas enjoined upon
by Shāstras,
Without the Name of the Lord they are but woe and
egotism.
Whosoever is bound by the fetters and noose of māyā,
He is released by the light of the Guru. (Gauri M. III.)

੧. ਕਰਿ ਕਿਰਿਆ ਖਟੁ ਕਰਮ ਕਰੰਤਾ । (ਆਸਾ ਮਃ ੪ ਸੋ ਪੁਰਖੁ)

੨. ਖਟੁ ਕਰਮਾ ਤੇ ਦੁਗੁਣੇ ਪੁਜਾ ਕਰਤਾ ਨਾਇ (ਸਿਰੀ ਰਾਗੁ ਮਃ ੧)

*੧ ਕਰਮ ਕਾਂਡ ਬਹੁ ਕਰਹਿ ਅਚਾਰ । ਬਿਨੁ ਨਾਵੈ ਪ੍ਰਿਥਾ ਪ੍ਰਿਥਾ ਅਹੰਕਾਰ ।

ਬੰਧਨਿ ਬਾਧਿਓ ਮਾਇਆ ਫਾਸ । ਜਨ ਨਾਨਕ ਛੁਟੈ ਗੁਰ ਪਦਗਾਸ ।

(ਗਉੜੀ ਗੁਆਰੇਰੀ ਮ: ੩)

- (Rāmkalī M. V.)

****Good and bad actions must be weighed ;**

• • • • •

therefore Ravidas is sad. (Gaurī Ravidas)

†1. The self-willed person wanders in the desert of illusions,

ਕਰਮ ਕਾਂਡ ਅਹੰਕਾਰ ਨ ਕਾਜੈ ਕਸਲ ਸੇਤੀ ਘਰਿ ਜਾਹਿ ਪੰਡਿਤ ।

***ਕਰਮ ਅਕਰਮ ਬੀਚਾਰੀਐ ਸੰਕਾ ਸੁਨ ਬੇਦ ਪਰਾਨ ।

ਸੰਸਾ ਸਦ ਹਿਰਦੈ ਬਸੈ ਕਉਨ ਹਿਰੈ ਅਭਿਮਾਨ ।

ਅਨਿਕ ਜਤਨ ਨਿਗ੍ਰਹਿ ਕੀਏ ਟਾਰੀ ਨ ਟਰੈ ਭੁਮ ਫਾਸਿ ।

ਪ੍ਰੇਮ ਭਗਤਿ ਨਹਿ ਉਪਜੈ ਤਾ ਤੇ ਰਵਿਦਾਸ ਉਦਾਸ । (ਗਉੜੀ ਰਵਿਦਾਸ)

ੴ. ਮਨਮਖ ਭਰਮ ਭਵੈ ਬੇਬਾਣ ।

- *By reciting *mantras* in the cremation ground, he is led astray and deceived. (Rāmkalī M.I.—Siddh-Goshta)
2. Though one may perform many *Prayaschitta* Karmas,
he can not cross ;
The Name of Hari removes away crores of sins.
(Sukhmanī)
3. I have no faith in *Tantras*, *mantras* and heresy,
My mind is absorbed in the Lord, who resides in the
heart. (Suhī M.I.)
4. The *Kavach* of the Name of the Lord is the armour of
thy humble serviteur,
The evil envoy and the villain have no effect on it.
(Gaund M. V.)

With the recitation of these *mantras*, the gods were said to be brought under control.¹ The mantra was a kind of Japa (recitation). Other *Japas* except the Name of the Lord are condemned in *Adi Granth*.²

The magical rites and charms connected with *mantras* have also been condemned in *Adi Granth* :

- **Like a witch māyā hath put around the neck a thread
of diverse colours with magical charms,
The mind hath become shallow because of shallow intellect,
It hath eaten the *gur* (sugar) of worldly things with
the fly of sin. (Wadhans M. I.)

- *ਵੇਮਾਰਗ ਮੂਜੇ ਮੰਤ੍ਰ ਮਸਾਣ । (ਸਿਧ ਗੋਸਟਿ—ਰਾਮਕਲੀ ਮ: ੧)
੨. ਅਨਿਕ ਪੁਨਹਚਰਨ ਕਰਤ ਨਹੀ ਤਰੈ । ਹਰਿ ਕੋ ਨਾਮੁ ਕੋਟਿ ਪਾਪੁ ਪਰਹਰੈ ।
(ਗਉੜੀ ਸੁਖਮਨੀ ਮ: ੫)
੩. ਤੰਤੁ ਮੰਤ੍ਰੁ ਪਾਖੰਡੁ ਨ ਜਾਣਾ ਰਾਮੁ ਰਿਦੈ ਮਨੁ ਮਾਨਿਆ । (ਸੂਰੀ ਮ: ੧)
੪. ਰਾਮ ਕਵਚੁ ਦਾਸ ਕਾ ਸੰਨਾਹੁ । ਦੂਤ ਦੁਸਟ ਤਿਸੁ ਪੋਹਤ ਨਾਹਿ ।
(ਗੋਂਡ ਮਹਲਾ ੫)
1. ਹਰਿ ਕਾ ਸਿਮਰਨ ਛਾਡ ਕੈ ਰਾਤ ਜਗਾਵਨ ਜਾਇ ।
ਸਰਪਨਿ ਹੋਇਕੈ ਅਉਤਰੈ ਜਾਏ ਅਪਨੇ ਥਾਇ । (ਸ਼ਲੋਕ ਕਬੀਰ)
2. ਜਿਨੀ ਨਾਮੁ ਵਿਸਾਰਿਆ ਕਿਆ ਜਪੁ ਜਾਪਹਿ ਹੋਰੁ । (ਵਾਰ ਸਾਰੰਗ ਮਃ ੩)
- *ਕਾਮਣਿਆਰੀ ਕਾਮਣ ਪਾਏ ਬਹੁਰੰਗੀ ਗਲ ਤਾਗਾ ।
ਹੋਛੀ ਮਤ ਭਈ ਮਨ ਹੋਛਾ ਗੁੜ ਸਾ ਮਖੀ ਖਾਇਆ । (ਵਡਹੰਸ ਮ: ੧)

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- the 1990s, the number of people in the world who are illiterate has increased from 400 million to 600 million. The number of illiterate people in the world is expected to reach 700 million by the year 2015. The number of illiterate people in the world is expected to reach 700 million by the year 2015. The number of illiterate people in the world is expected to reach 700 million by the year 2015.

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- *2. The religious merit of visiting sixty-eight holy places
Is not equal to the approved merit of mercy towards
creatures. (Mājñ M. V.—Bārah Māha)

After taking a bath, the Hindu prepares the offerings for sacrifice. Even the *Havana* is performed for the purification of the atmosphere. The Brahmans are feasted on certain occasions and the foodstuffs are prepared in a purified place. Cowdung is used for the purification of the place. The Hindus believe that if the kitchen is not purified, evil spirits enter it and make the eatables impure and thus make them unfit for eating. A special boundary of the kitchen is prepared which is called *Kār* and the evil spirits cannot cross this line. This practice has been condemned in *Adi Granth* :

- **1. Evil-mindedness is the wife of a *Dūm* (a Muslim drummer), cruelty the wife of a butcher, the slander of others is the wife of a sweeper residing within and wrathfulness is (the wife of a) *Chandāl* (A low caste),

What is the use of drawing lines (for the sake of purity), when these four are sitting with thee ?

(Vār Sṛī Rāga—Shalok M. I.)

2. The mind is filthy by duality,
The cooking place is filthy in a filthy place.
(Mājñ M. III)

3. This truth should not be forgotten that nothing
becomes impure on the cooking floor,

*੨. ਅਠਸਠਿ ਤੀਰਥ ਸਗਲ ਪੁੰਨ ਜੀਅ ਦਇਆ ਪਰਵਾਨੁ ।

(ਮਾਝ ਮ: ੫ ਬਾਰਮਾਹਾ)

**੧ ਕੁਬੁਧਿ ਭੂਮਣੀ ਕੁਦਇਆ ਕਸਾਇਣਿ ਪਰਨਿੰਦਾ ਘਟ ਚੂਹੜੀ ਮੁਠੀ ਕ੍ਰੋਧ
ਚੰਡਾਲ ।

ਕਾਰੀ ਕਢੀ ਕਿਆ ਥੀਐ ਜਾ ਚਾਰੇ ਬੈਠੀਆ ਨਾਲ ।

(ਵਾਰ ਸਿਰੀ ਰਾਗੁ—ਸ਼ਲੋਕ ਮ: ੧)

੨. ਮਨ ਮੈਲਾ ਹੈ ਦੂਜੈ ਭਾਇ । ਮੈਲਾ ਚਉਕਾ ਮੈਲੇ ਥਾਇ । (ਮਾਝ ਮ: ੩)

੩. ਮਤ ਸਚਾ ਅਖਰ ਭੁਲ ਜਾਇ ਚਉਕੈ ਭਿਟੈ ਨ ਕੋਇ ।

*Because the floors are all false and only one Harī is true. (Vār Mārū—M. III.)

4. He is filthy who does not understand the laws of Nature,
God does not consider the besmeared place as pure.
(Bhairo M.V.)
5. Which place can be considered pure, O Pandit !
Where I may sit and take my food ? (Basant Kabir)
6. They make a cooking floor and draw lines around it,
Then the false ones come and sit upon it,
So that the cooked food may not be defiled.
With defiled body they do mischief,
They fill their impure mouth with water.
The True One should be meditated upon, saith Nanak,
If there is purity of heart, Truth can be realised.
(Vār Āsā M.I.)

The woman is considered impure on certain occasions. She is impure during the period of her menses. But the demarcating line of purity is quite different according to *Adi Granth* :

**Just as a woman gets her menses from time to time,
Similarly the impurity stays in the mouth of the impure
and they are always miserable.

*ਝੂਠੇ ਚਉਕੇ ਨਾਨਕਾ ਸਚਾ ਏਕੋ ਸੋਇ । (ਵਾਰ ਮਾਰੂ ਮ: ੩)

੪. ਸੋਈ ਕੁਚੀਲ ਕੁਦਰਤ ਨਹੀ ਜਾਨੈ । ਲੀ-ਪਿਆਏ ਥਾਇ ਨ ਸੁਚਿ ਹਰਿ ਮਾਨੈ ।
(ਭੈਰਉ ਮ: ੫)

੫. ਕਹੁ ਪੰਡਿਤ ਸੂਚਾ ਕਵਨ ਠਾਉ । ਜਹਾ ਬੈਸ ਹਉ ਭੋਜਨ ਖਾਉ ।
(ਬਸੰਤ ਕਬੀਰ)

੬. ਦੋਕੈ ਚਉਕਾ ਕਵੀ ਕਾਰ । ਉਪਰਿ ਆਇ ਬੈਠੈ ਕੁੜਿਆਰ ।
ਮਤੁ ਭਿਟੈ ਵੇ ਮਤੁ ਭਿਟੈ । ਏਹੁ ਅੰਨੁ ਅਸਾਡਾ ਫਿਟੈ ।
ਤਨਿ ਫਿਟੈ ਫੇੜ ਕਰੇਨਿ । ਮਨਿ ਜੂਠੈ ਚੁਲੀ ਭਰੇਨਿ ।
ਕਹੁ ਨਾਨਕ ਸਚੁ ਧਿਆਈਐ । ਸੁਚਿ ਹੋਵੈ ਤਾ ਸਚੁ ਪਾਈਐ ।
(ਵਾਰ ਆਸਾ ਮ: ੧)

**ਜਿਉ ਸੋਹੁ ਸਿਰਨਾਵਣੀ ਆਵੈ ਵਾਰੋ ਵਾਰ ।
ਜੁਠੇ ਜੁਠਾ ਮੁਖਿ ਵਸੈ ਨਿਤ ਨਿਤ ਹੋਇ ਖੁਆਰੁ ।

*They are not pure who sit down after getting a bath,
Only those are pure in whose heart He dwells.

(Vār Āsā M.I.)

The woman is also considered impure when a child is born to her. This impurity is known as *Sūtak* and is removed on the thirteenth day, when certain rites are performed. This impurity also lasts for a certain period after the death of a person in a family. *Adi Granth* condemns this idea of impurity or *Sūtak* :

**1. If we believe in *Sūtak* (impurity), it is present in
all things,

There is worm in cowdung and wood.
No grain of corn is without a living being.
In the beginning there are living beings in water which
makes everything green.
How should we keep off the impurity ? The impurity
falls into the kitchen.
The impurity cannot go off in this way, saith Nanak,
The divine knowledge washes it away.

(Vār Āsā M.I.)

2. All the impurity is illusion, it clings to duality.

(Vār Āsā M.I.)

3. Whatever is the form of attachment, all is impurity,

*ਸੂਚੇ ਏਹਿ ਨ ਆਖੀਅਹਿ ਬਹਨਿ ਜਿ ਪਿੰਡਾ ਧੋਇ ।

ਸੂਚੇ ਸੇਈ ਨਾਨਕਾ ਜਿਨ ਮਨਿ ਵਸਿਆ ਸੋਇ । (ਵਾਰ ਆਸਾ ਮਹਲਾ ੧)

*੧. ਜੇ ਕਰਿ ਸੂਤਕੁ ਮੰਨੀਐ ਸਭੁ ਤੈ ਸੂਤਕੁ ਹੋਇ ।

ਗੋਹ ਅਤੇ ਲਕੜੀ ਅੰਦਰਿ ਕੀੜਾ ਹੋਇ ।

ਜੇਤੇ ਦਾਣੇ ਅੰਨ ਕੇ ਜੀਆ ਬਾਝ ਨ ਕੋਇ ।

ਪਹਿਲਾ ਪਾਣੀ ਜੀਉ ਹੈ ਜਿਤੁ ਹਰਿਆ ਸਭ ਕੋਇ ।

ਸੂਤਕੁ ਕਿਉ ਕਰਿ ਰਖੀਐ ਸੂਤਕੁ ਪਵੈ ਰਸੋਇ ।

ਨਾਨਕ ਸੂਤਕੁ ਏਵ ਨ ਉਤਰੈ ਗਿਆਨ ਉਤਾਰੇ ਧੋਇ । (ਵਾਰ ਆਸਾ ਮ: ੧)

੨. ਸਭੋ ਸੂਤਕੁ ਭਰਮੁ ਹੈ ਦੂਜੈ ਲਗੈ ਜਾਇ ।

(ਵਾਰ ਆਸਾ ਮ: ੧)

੩. ਸਭੋ ਸੂਤਕ ਜੇਤਾ ਮੋਹੁ ਆਕਾਰ ।

*It dies and takes birth again and again.

(Gaurī Guāreri M.III.)

4. There is impurity in water and on land ; this impurity
is born.

There is impurity at the times of birth and death,

This impurity hath made the world miserable.

Who is pure then ? Say, O Pandit ! (Gaurī Kabir)

5. There is impurity and defilement in the world without
the Name of the Lord. (Āsā M.I.)

We have gone through the Karmas of the householder which is the second order of the life of the Hindu. The third order is Vānaprastha or the life of retirement in the forest.¹ The person passing through this order has to undergo austerities. Vānaprasthis follow Bhaktī principally and also *Gyāna*. They retire into seclusion "occupying themselves in study and in teaching, living a life of strict Brahmacharya conquering all their passions, retaining calm minds, friends of all, with no care for their comforts, sleeping on the ground and sometimes passing their days under a tree without a roof over their heads."² The Karmas of these Vānaprasthis were condemned by *Adi Granth*, because they were full of ego :

- **1. If one practises *Japa* (recitation), *Tapa* (austerity),
knowledge and meditation,
If one explains six Shāstras and Smritis,

*ਮਰਿ ਮਰਿ ਜੰਮੈ ਵਾਰੋ ਵਾਰ । (ਗਉੜੀ ਗੁਆਰੇਰੀ ਮ: ੩)

੪. ਜਲਿ ਹੈ ਸੂਤਕੁ ਥਲ ਹੈ ਸੂਤਕੁ ਸੂਤਕੁ ਓਪਤਿ ਹੋਈ ।

ਜਨਮੇ ਸੂਤਕੁ ਮੂਏ ਫੁਨਿ ਸੂਤਕੁ ਸੂਤਕੁ ਪਰਜ ਵਿਗੋਈ ।

ਕਹੁ ਰੇ ਪੰਡੀਆ ਕਉਨ ਪਵੀਤਾ ।

(ਗਉੜੀ ਕਬੀਰ)

੫. ਬਿਨੁ ਨਾਵੈ ਸੂਤਕੁ ਜਗ ਛੋਤਿ ।

(ਆਸਾ ਮਹਲਾ ੧)

1. ਇਕ ਕੰਚਮੂਲੁ ਚੁਣ ਖਾਹਿ ਵਣਖੰਡ ਵਾਸਾ ।

(ਵਾਰ ਮਾਝ ਮ: ੧)

ਇਕ ਵਣਖੰਡ ਬੈਸਹਿ ਜਾਇ ਸਦ ਨ ਦੇਵਹੀ ।

(ਵਾਰ ਮਲਾਰ ਮ: ੧)

2. Real Hinduism by Dr. G.C. Narang, page 113.

**੧ ਜਾਪੁ ਤਾਪ ਗਿਆਨ ਸਭ ਧਿਆਨ । ਖਟ ਸਾਸਤ੍ਰ ਸਿਮ੍ਰਿਤ ਵਖਿਆਨ ।

*If one practises the exercises of *Yoga*, religious works
and ceremonies,

If one forsaking all wanders in the forest,

If one makes efforts of many kinds,

If one performs meritorious deeds, *Havana* and gives
many jewels in charity,

If one cuts his body into small pieces and burns them
in *Havana* fire,

If one practises fasts and vows of many kinds,

Do not consider them equal to the Name of the Lord...
(Gaurī Sukhmanī)

2. He becomes an ascetic and leaves the house,
his wanderings do not cease.

... ..

As a person of religious austerities he controls his
body, but the mind runs in ten directions.

The *Brahmachārī* practises restraint, but the heart
becomes egoistic. (Māru M.V.)

3. Leaving the house he goes into the forest and eats
forest fruit,
But the sinful and evil mind does not leave the evil
as yet. (Bilāwal Kabir)

The fourth order is *Sannyāsa*, the life of renunciation
and mendicancy. The person passing through this order

*ਜੋਗ ਅਭਿਆਸ ਕਰਮ ਧੂਮ ਕਿਰਿਆ ।

ਸਗਲ ਤਿਆਗਿ ਬਨ ਮਧੇ ਫਿਰਿਆ ।

ਅਨਿਕ ਪ੍ਰਕਾਰ ਕੀਏ ਬਹੁ ਜਤਨਾ । ਪੁੰਨ ਦਾਨ ਹੋਮੇ ਬਹੁ ਰਤਨਾ ।

ਸਰੀਰ ਕਟਾਇ ਹੋਮੈ ਕਰਿ ਰਾਤੀ ਵਰਤ ਨੇਮ ਕਰੈ ਬਹੁ ਭਾਤੀ ।

ਨਹੀ ਤੁਲਿ ਰਾਮ ਨਾਮ ਬੀਰਾਰ ।..... (ਗਉੜੀ ਸੁਖਮਨੀ ਮ: ੫)

੨. ਹੋਇ ਉਦਾਸੀ ਗ੍ਰਹਿ ਤਜ ਚਲਿਓ ਛੁਟਕੈ ਨਾਹੀ ਨਾਠਾ ।.....

ਤਪਸੀ ਕਰਕੈ ਦੇਹੀ ਸਾਧੀ, ਮਨੁਆ ਦਹਦਿਸ ਧਾਨਾ ।

ਬ੍ਰਹਮਚਾਰਿ ਬ੍ਰਹਮਚਰ ਕੀਨਾ ਹਿਰਦੈ ਭਇਆ ਗੁਮਾਨਾ । (ਮਾਰੂ.ਮ: ੫)

੩. ਗ੍ਰਿਹੁ ਤਜਿ ਬਨਿ ਖੰਡ ਜਾਈਐ ਚੁਨਿ ਖਾਈਐ ਕੰਦਾ ।

ਅਜਹੁ ਬਿਕਾਰ ਨ ਛੋਡਈ ਪਾਪੀ ਮਨੁ ਮੰਦਾ । (ਬਿਲਾਵਲੁ ਕਬੀਰ)

renounces the world and goes from place to place helping the householders with his knowledge and experience. "A Sannāysī is enjoined not to have any property except his staff and a water jar and simple and scanty ochre-coloured robes and is not allowed to accept any gifts of money. He has to beg for his food just enough to keep him going."¹ There were also Vaishnava, Shaiva and Shākta Sannyāsīs. The practices of a Sannyāsī have also been condemned in *Adi Granth* :

- *1. Some put on ochre-coloured clothes and wander about
as Jogīs and Sannyāsīs,
They have much wordly thirst within them and a desire
for clothing and food.
They waste their life uselessly and are neither house-
holders nor recluses. (Vār Mājh M.I.)
2. There is dirt within him, he hath nor cleansed it, but
outwardly he shows himself a recluse.
He hath not searched for Brahman within his lotus-
heart, Why hath he become a Sannayāsī ?
He begs from door to door, fattens his body and makes
a show of his patched quilt and ear-ring.
He applies the ashes of the cremation ground to his
body ; He cannot understand reality without the
Guru. (Gūjri Trilochan)

1. Real Hindusim by Dr. Gokal Chand Narang, Page 114.

- *੧. ਇਕ ਭਗਵਾ ਭੋਸ਼ ਕਰਿ ਫਿਰਹਿ ਜੋਰੀ ਸੰਨਿਆਸੀ ।
ਅੰਦਰ ਤ੍ਰਿਸਨਾ ਬਹੁਤ ਛਾਦਨ ਭੋਜਨ ਕੀ ਆਸਾ ।
ਬਿਰਥਾ ਜਨਮ ਗਵਾਇਨ ਗਿਰਹੀ ਨ ਉਦਾਸਾ । (ਵਾਰ ਮਾਝ ਮ: ੧)
੨. ਅੰਤਰੁ ਮਲਿ ਨਿਰਮਲੁ ਨਹੀ ਕੀਨਾ ਬਾਹਰਿ ਭੋਖ ਉਦਾਸੀ ।
ਹਿਰਦੈ ਕਮਲ ਘਟਿ ਬ੍ਰਹਮੁ ਨ ਚੀਨਾ ਕਾਹੇ ਭਇਆ ਸੰਨਿਆਸੀ ।.....
ਘਰਿ ਘਰਿ ਖਾਇਆ ਪਿੰਡੁ ਬਧਾਇਆ ਖਿੰਬਾ ਮੂੰਦਾ ਮਾਇਆ ।
ਭੂਮਿ ਮਸਾਣ ਕੀ ਭਸਮ ਲਗਾਈ ਗੁਰ ਬਿਨੁ ਤਤੁ ਨ ਪਾਇਆ ।
(ਗੁਜਰੀ ਤ੍ਰਿਲੋਚਨ)

- *3. He dissolves the ochre in water and dyes his clothes
like a beggar,
He-the follower of mammon-tears his clothes and
prepares the patched quilt and shroud.
He begs from door to door and instructs the world but
his mind is blind and without respect.
... ..
He slanders others and is like a resident of hell,
there is deep darkness within him ;
He wanders at sixty-eight holy places without any gain,
how can he cleanse the dirt of sins ?
... ..
He recites the holy *mantras* but tells lies ; that is the
understanding of this Guru-less person.
... ..
He shaves off his hair and binds the lock of his hair
on the crown of his head ; he remains silent and is
egoistic. (Mārū M.I.)
4. They commit sins under the influence of five evils,
They take bath at holy places and say that the sins
have dropped.
Then they commit more sins without fear.
They are bound and taken to the land of Yama for
these sins,

- *੩. ਘੋਲੀ ਗੇਰੂ ਰੰਗੁ ਚੜਾਇਆ ਵਸਤ੍ਰ ਭੇਖ ਭੇਖਾਰੀ ।
ਕਾਪੜ ਫਾਰਿ ਬਨਾਈ ਖਿੰਥਾ ਝੋਲੀ ਮਾਇਆ ਧਾਰੀ ।
ਘਰਿ ਘਰਿ ਮਾਗੈ ਜਗ ਪਰਬੋਧੈ ਮਨਿ ਅੰਧੈ ਪਤਿ ਹਾਰੀ ।.....
ਨਿੰਦਾ ਕਰਿ ਕਰਿ ਨਰਕ ਨਿਵਾਸੀ ਅੰਤਰਿ ਆਤਮ ਜਾਪੈ ।
ਅਠਸਠਿ ਤੀਰਥ ਭਰਮਿ ਵਿਗੁਚਹਿ ਕਿਉ ਮਲੁ ਧੋਧੈ ਪਾਪੈ ।.....
ਪਾਠ ਪੜੈ ਮੁਖਿ ਬੂਠੋ ਬੋਲੈ ਨਿਗੁਰੇ ਕੀ ਮਤਿ ਓਹੈ ।.....
ਮੂੰਡੁ ਮੁਡਾਇ ਜਟਾ ਸਿਖ ਬਾਧੀ ਮੋਨਿ ਰਹੈ ਅਭਿਮਾਨਾ ।..... (ਮਾਰੂ ਮ: ੧)
੪. ਪਾਪ ਕਰਹਿ ਪੰਚਾਂ ਕੇ ਬਸਿ ਰੇ । ਤੀਰਥ ਨਾਇ ਕਹਹਿ ਸਭ ਉਤਰੇ ।
ਬਹਰ ਕਮਾਵਹਿ ਹੋਇ ਨਿਸੰਕ । ਜਮਪੁਰਿ ਬਾਂਧੇ ਖਰੇ ਕਾਲੰਕ ।

*They tie small bells and dance to the tune of music,
There is deceit within these people wandering out of
tune.

...
He burns the fire and wears the ochre coloured
clothes ;

Vexed by miseries he runs away from his house,
He leaves his own country and goes to another,
But he brings the five evils with him.
His ears are torn and he begs for the bread,
He begs from door to door and is never satisfied.
Having forsaken his own wife, he sees the women of
others with lustful eyes.
God is not realised by mere guise, one feels highly
miserable.

He does not speak and hath become a *Moni* (who
practises silence).

Having grief within, he experiences birth and death.
He does not take the food of corn and his body
undergoes pain ;

He does not understand the Will of the Lord and falls
into worldly attachment.

The worldly-minded person performs the works
uselessly

Like the house of sand having no place to stand upon.
(Prabhātī M. V.)

*ਘੁੰਘਰ ਬਾਂਧਿ ਬਜਾਵਹਿ ਤਾਲਾ । ਅੰਤਰ ਕਪਟ ਫਿਰਹਿ ਬੋਤਾਲਾ ।.....
ਪ੍ਰੰਅਰ ਤਾਪ ਗੰਗੀ ਕੇ ਬਸਤ੍ਰਾ । ਅਪਦਾ ਕਾ ਮਾਰਿਆ ਗ੍ਰਹਿ ਤੇ ਨਸਤਾ ।
ਦੇਸ ਛੋਡਿ ਪਰਦੇਸਹਿ ਆਇਆ । ਪੰਚ ਚੰਡਾਲ ਨਾਲੇ ਲੈ ਆਇਆ ।
ਕਾਨ ਫਰਾਇ ਹਿਰਾਏ ਟੂਕਾ । ਘਰਿ ਘਰਿ ਮਾਗੈ ਤ੍ਰਿਪਤਾਵਨ ਤੇ ਚੂਕਾ ।
ਬਨਿਤਾ ਛੋਡਿ ਬਦਨਦਰ ਪਰਨਾਰੀ । ਵੇਸ ਨ ਪਾਈਐ ਮਹਾ ਦੁਖਿਆਰੀ ।
ਬੋਲੈ ਨਾਹੀ ਹੋਇ ਬੈਠਾ ਮੋਨੀ । ਅੰਤਰ ਕਲਪ ਭਵਾਈਐ ਜੋਨੀ ।
ਅੰਨ ਤੇ ਰਹਿਤਾ ਦੁਖ ਦੇਹੀ ਸਹਿਤਾ । ਹੁਕਮ ਨ ਬੂਝੈ ਵਿਆਪਿਆ ਮਮਤਾ ।
ਮਨਿਮੁਖ ਕਰਮ ਕਰੇ ਅਜਾਈ । ਜਿਉ ਬਾਲੂ ਘਰ ਠਉਰ ਨ ਠਾਈ ।
(ਪ੍ਰਭਾਤੀ ਮ: ੫)

There are ten sub-sects of Sannyāsīs and twelve sub-sects of Yogīs.² Whereas the practices and symbols of Sannyāsīs have been condemned in *Adi Granth*, the practices and symbols of Yogīs have also been condemned. Yogīs were also ascetics like Sannyāsīs.

- *1. Yoga does not consist in wearing patched quilt, taking the staff in hand and besmearing the body with ashes. Yoga does not consist in wearing ear-rings, shaving off the hair and blowing the horn.

...

Yoga does not consist in wandering in cremation
grounds and in sitting in the posture of Samadhi,
Yoga does not consist in wandering within the
country and bathing at holy places (Sūhī M.I.)

2. This is not Yoga, O Yogi !
That forsaking your family you go to the houses of
others. (Rāmkaṇi M. III)
3. If one learns the different postures of Siddhas and
practises them while controlling his senses,
The dirt of mind does not drop and the dirt of ego
does not go. (Wadhans M. III.)
4. In the obstinacy of their minds they perform works
and thus continually become wretched,

1. ਬਾਰਹ ਮਹਿ ਜੋਗੀ ਭਰਮਾਏ ਸੰਨਿਆਸੀ ਛਿਅ ਚਾਰਿ । (ਸਿਧ ਗੋਸਟਿ— ਰਾਮਕਲੀ ਮਃ ੧)

- *੧. ਜੋਗੁ ਨ ਖਿੰਝਾ ਜੋਗੁ ਨ ਡੰਡੈ ਜੋਗੁ ਨ ਭਜਮ ਚੜਾਈਐ ।
ਜੋਗੁ ਨ ਮੁੰਦੀ ਮੁੰਡਿ ਮੁਭਾਇਐ ਜੋਗੁ ਨਾ ਸਿੰਝੀ ਵਾਈਐ ।...
ਜੋਗੁ ਨ ਬਾਹਰਿ ਮੜੀ ਮਸਾਣੀ ਜੋਗੁ ਨ ਤਾੜੀ ਲਾਈਐ ।
ਜੋਗੁ ਨ ਦੋਸਿ ਦਿਸੰਤਰਿ ਭਵਿਐ ਜੋਗੁ ਨ ਤੀਰਥਿ ਨਾਈਐ । (ਸੂਹੀ ਮ: ੧)
੨. ਇਹੁ ਜੋਗੁ ਨ ਹੋਵੈ ਜੋਗੀ ਜਿ ਕੁਰੰਥ ਛੋਡਿ ਪਰਿਭਵਣ ਕਰਹਿ ।
(ਰਾਮਕਲੀ ਮ: ੩)
੩. ਸਿਧਾਂ ਕੇ ਆਸਣੁ ਜੇ ਸਿਖੈ ਇੰਦ੍ਰੀ ਵਸਿ ਕਰ ਕਮਾਇ ।
ਮਨ ਕੀ ਮੈਲ ਨ ਉਤਰੈ ਹਉਮੈ ਮੈਲ ਨ ਜਾਇ । (ਵਡਹੰਸ ਮ: ੩)
੪. ਮਨਹਠ ਕਰਮ ਕਮਾਂਵਦੇ ਨਿਤ ਨਿਤ ਹੋਹਿ ਖਆਰ ।

*They do not attain peace of mind and do not fall in
love with the True One. (Sri Rāga M. III.)

5. They do not remember Him, who hath given them life,
O fools ! Yoga is not in the cremation grounds.
(Basant M. I.)

The Buddhist and the Jaina ascetics were also called Sannyāsīs. Buddhism and Jainism are two heterodox religions. In the times under review, Buddhism was quite inactive, but Jainism had gained its ground. Buddhism and Jainism deny the Vedic authority and thus all the Karmas enjoined upon by the Hindu Scriptures. The religious beliefs of Jaina ascetics led them to certain Karmas which have been strongly condemned by *Adi Granth* :

- **1. Having developed hatred for the world he became a
Digambra,
His mind moves and goes in all the ten directions.
He wanders and his desire is not extinguished,
When he meets the saints, he attains Mercy.
(Bilāwal M. IV.)
2. By performing the works of Yogīs and Jainas, the Lord
is not pleased. (Dhanāsari M. V.)
3. Pain is afflicted on the body by putting on many garbs.
Bear, O creature ! the fruit of your own doings.

*ਅੰਤਰਿ ਸਾਂਤ ਨ ਆਵਈ ਨਾ ਸਚੁ ਲਗੈ ਪਿਆਰ । (ਸਿਰੀ ਰਾਗ ਮ: ੩)

੫. ਜਿਨ ਜੀਉ ਦਿਤਾ ਤਿਸੁ ਚੇਤਹਿ ਨਾਹਿ । ਮੜੀ ਮਸਾਣੀ ਮੂੜੇ ਜੋਗ ਨਾਹਿ ।
(ਬਸੰਤ ਮ: ੧)

**੧. ਉਪਜੀ ਤਰਕ ਵਿਗੰਬੁਰ ਹੋਆ ਮਨੁ ਦਹਦਿਸ ਚਲਿ ਚਲਿ ਗਵਨੁ ਕਰਈਆ ।
ਪ੍ਰਭਵਨੁ ਕਰੈ ਬੁਝੈ ਨਹੀ ਝੁਸਨਾ ।
ਮਿਲਿ ਸੰਗਿ ਸਾਧ ਦਇਆ ਘਰੁ ਲਹੀਆ । (ਬਿਲਾਵਲੁ ਮ: ੪)

੨. ਇਹ ਬਿਧਿ ਨਹ ਪਤੀਆਨੈ ਠਾਕੁਰ ਜੋਗੁ ਜੁਗਤਿ ਕਰਿ ਜੈਨ ।
(ਧਨਾਸਰੀ ਮ: ੫)

੩. ਬਹੁ ਭੇਖ ਕੀਆ ਦੇਹੀ ਦੁਖੁ ਦੀਆ । ਸਹੁ ਵੇ ਜੀਆ ਅਪਣਾ ਕੀਆ ।

*They remain dirty always, day and night, there is no
 mark (Tilak) on their forehead ;
 They sit down in a mournful state in seclusion and do
 not go in the meetings ;
 They carry their cups on their loins, they have a brush
 in their hand and they march in a queue...
 (Vār Mājh M. I.)

All the categories of Sannyāsīs and ascetics have been
 condemned in *Adi Granth* :

- **1. Some go to jungles and sit in silence,
 Some overcome chill and frost and bear cold water,
 Some besmear their bodies with ashes and do not wash
 the dirt,
 Some keep matted hair and appear harsh and frightful,
 they put their family to disgrace,
 Some wander day and night quite naked and do not
 sleep,
 Some burn the parts of their body in fire and disfigure
 themselves ;
 The body is like ashes without the Name of the Lord,
 what do they say while weeping ?
 Those who serve the True Guru get respect in the
 presence of the Lord. (Vār Malār M. I.)

*ਸਦਾ ਕੁਚੀਲ ਰਹਹਿ ਦਿਨੁ ਰਾਤੀ ਮਥੈ ਟਿਕੇ ਨਾਹੀ ।
 ਝੁੰਡੀ ਪਾਇ ਬਹਨਿ ਨਿਤਿ ਮਰਣੈ ਦੜਿ ਦੀਬਾਣਿ ਨ ਜਾਹੀ ।
 ਲਕੀ ਕਾਸੇ ਹਥੀ ਫੁੰਮਣ ਅਗੋ ਪਿਛੇ ਜਾਹੀ ।..... (ਵਾਰ ਮਾਝ ਮਹਲਾ ੧)

- **੧. ਇਕ ਵਣਖੰਡ ਬੈਸਹਿ ਜਾਇ ਸਦ ਨ ਦੇਵਹੀ ।
 ਇਕ ਪਾਲਾ ਕਕਰ ਭੰਨ ਸੀਤਲ ਜਲ ਹੇਵਹੀ ।
 ਇਕ ਭਸਮ ਚੜਾਵਹਿ ਅੰਗ ਮੈਲ ਨ ਧੋਵਹੀ ।
 ਇਸ ਜਟਾ ਬਿਕਟ ਬਿਕਰਾਲ ਕੁਲ ਘਰ ਧੋਵਹੀ ।
 ਇਕ ਨਗਨ ਫਿਰਹਿ ਦਿਨ ਰਾਤ ਨੀਦ ਨ ਸੋਵਹੀ ।
 ਇਕ ਅਗਨਿ ਜਲਾਵਹਿ ਅੰਗ ਆਪ ਵਿਗੋਵਹੀ ।
 ਵਿਣੁ ਨਾਵੈ ਤਨ ਛਾਰ ਕਿਆ ਕਹਿ ਰੋਵਹੀ ।
 ਸੋਹਨ ਖਸਮ ਦੁਆਰ ਜਿ ਸਤਗੁਰੁ ਸੇਵਹੀ । (ਵਾਰ ਮਲਾਰ ਮ: ੧)

- *2. The Yogis, *Kāprās* (a sect of Yogīs) and Jainas (who pluck the hair of their head) are bound with a noose round their neck without the Word of God.
(Prabhātī M. I.)

We have noticed upto this point the various practices followed and symbols used by the Hindus of the times under review. The practices of Jainas have also been observed with interest. Now we come to Islam, which was the religion of the conquering nation. The distinctive features of Hindus and Muslims have been painted by the Saint-poets. The following hymn of Guru Arjan Dev gives us a good picture :

**Some one says 'Rām Rām' and someone says 'O
Khudā',
Some one remembers Him as *Gusayya'* and someone
as Allāh,
The Merciful is the cause of all causes,
The Graceful is the bestower of His Grace.
Someone bathes at the holy place (Tīrtha) and
someone goes for Haj (pilgrimage to Mecca),
Someone worships and someone bows his head,
Someone reads Vedas and someone studies Katebas
(Quran etc.)
Someone wears blue clothes and someone white,
Someone is called Turk and someone is called Hindu,
Someone begs for *Bhishta* (*Bahishtā*-paradise) and
someone for *Surga* (heaven),

*੨. ਜੋਗੀ ਕਾਪੜੀਆ ਸਿਰਖੂਬੇ ਬਿਨੁ ਸਬਦੇ ਗਲਿ ਫਾਸੀ । (ਪ੍ਰਭਾਤੀ ਮ: ੧)

**ਕੋਈ ਬੋਲੈ ਰਾਮ ਰਾਮ ਕੋਈ ਖੁਦਾਇ ।
ਕੋਈ ਸੋਵੈ ਗੁਸਈਆ ਕੋਈ ਅਲਾਹਿ ।
ਕਾਰਣ ਕਰਣ ਕਰੀਮ । ਕਿਰਪਾ ਧਾਰਿ ਰਹੀਮ ।
ਕੋਈ ਨਾਵੈ ਤੀਰਥਿ ਕੋਈ ਹਜ ਜਾਇ ।
ਕੋਈ ਕਰੈ ਪੂਜਾ ਕੋਈ ਸਿਰੁ ਨਿਵਾਇ ।
ਕੋਈ ਪੜੈ ਬੇਦ ਕੋਈ ਕਤੇਬ । ਕੋਈ ਓਢੈ ਨੀਲ ਕੋਈ ਸੁਪੇਦ ।
ਕੋਈ ਕਹੈ ਤੁਰਕੁ ਕੋਈ ਕਹੈ ਹਿੰਦੂ । ਕੋਈ ਥਾਛੈ ਭਿਸਤੁ ਕੋਈ ਸੁਰਗਿੰਦੂ ।

*Those who have recognised His Will, saith Nanak,
They know the secrets of Lord God. (Rāmkalī M. V.)

The *Nitya Karma* of the Muslims is the Prayer performed five times a day.¹ This prayer is performed in a mosque, but before the prayer a Muslim purifies his body. This purificatory ceremony is known as *Wuzū*². The Sūfī who wears Sūf performs his prayer on a mat known as *Musallā*. Before every prayer *Kalmā* or the preliminary prayer is recited³.

In *Adi Granth* the five prayers have been given the shape of practical morality :

- **1. There are five times for five prayers, there are five
names for them.
The first is Truth, the second is lawful earning and the
third is to beg the Graces of God for all,
The fourth is the right intention in the mind and the
fifth is the praise of the Lord. (Vār Mājh M. I.)
2. The first is the praise of the Lord, the second is
contentment,
The third is humility, the fourth is to give alms,
The fifth is the control of five senses at one place;

ਅਕਹੁ ਨਾਨਕ ਜਿਨਿ ਹੁਕਮੁ ਪਛਾਤਾ । ਪ੍ਰਭ ਸਾਹਿਬ ਕਾ ਤਿਨਿ ਭੇਦੁ ਜਾਤਾ ।
(ਰਾਮਕਲੀ ਮ: ੫)

1. ਪੰਜਿ ਨਿਵਾਜਾ ਵਖਤ ਪੰਜਿ (ਵਾਰ ਮਾਝ ਮ: ੧)
2. ਉਨੁ ਫਰੀਦਾ ਉਨੁ ਸਾਜਿ ਸੁਬਹ ਨਿਵਾਜ ਗੁਜਾਰਿ ।..... (ਸਲੋਕ ਫਰੀਦ)
3. ਫਰੀਦਾ ਕੰਨਿ ਮੁਸਲਾ ਸੁਫੁ ਗਲਿ ਦਿਲਿ ਕਾਤੀ ਗੁਰੁ ਵਾਤਿ ।..... (ਸਲੋਕ ਫਰੀਦ)
4. ਦੇਹਿ ਮਸੀਤ ਮਨੁ ਮਉਲਾਣਾ ਕਲਮ ਖੁਦਾਈ ਪਾਕੁ ਖਰਾ ।..... (ਮਾਰੂ ਸੋਲਹੇ ਮ: ੫)

**੧. ਪੰਜਿ ਨਿਵਾਜਾ ਵਖਤ ਪੰਜਿ ਪੰਜਾ ਪੰਜੇ ਨਾਉ ।
ਪਹਿਲਾ ਸਚੁ ਹਲਾਲ ਦੁਇ ਤੀਜਾ ਖੈਰ ਖੁਦਾਇ ।
ਚਉਥੀ ਨੀਅਤਿ ਰਾਸਿ ਮਨੁ ਪੰਜਵੀ ਸਿਫਤਿ ਸਨਾਇ ।.....
(ਵਾਰ ਮਾਝ ਮ: ੧)

੨. ਅਵਲ ਸਿਫਤਿ ਦੂਜੀ ਸਾਬੂਰੀ । ਤੀਜੈ ਹਲੇਮੀ ਚਉਥੈ ਖੈਰੀ ।
ਪੰਜਵੈ ਪੰਜੇ ਇਕਤੁ ਮੁਕਾਮੈ

*These five times of yours are inexpressible.

(Mārū Solhe M.V.)

Before each prayer-time the Mullah (priest) calls the others for prayer in a loud voice :

**The recognition of the Unity of God be thy announcement and to be faithful in right earnest be thy musical pipe.

(Mārū Solhe M.V.)

There is also the practice of initiation in Islam known as Sunnah (Sunnat) or circumcision :

†1. Let effort be thy circumcision, (Vār Mājh M. I.)

2. Gentleness and right restraint be thy circumcision.

(Mārū Solhe M.V.)

3. If one becomes a Turk by circumcision.

What can we say about woman ? (Āsā Kabir)

The Scriptural authority in Islam is Quran, revealed through the Prophet Muhammad. Quran further recognises Taurāt, Zabūr and Anjil (Bible) also as the revealed books. All these four holy books are called *Kateb* in *Adi Granth* ;

††1. Practice Quran and other holy books in the heart.

(Mārū Solhe M. V.)

2. Let the lawful earnings be thy Quran.

(Vār Mājh M. I.)

*ਏਹਿ ਪੰਜਿ ਵਖਤ ਤੇਰੇ ਅਪਰ ਪਰਾ । (ਮਾਰੂ ਸੋਲਹੇ ਮ: ੫)

**ਖੁਦਾਇ ਏਕੁ ਬੁਝਿ ਦੇਵਹੁ ਬਾਂਗਾ ਬੁਰਗੁ ਬਰਖੁਰਦਾਰ ਖਰਾ ।

(ਮਾਰੂ ਸੋਲਹੇ ਮ: ੫)

†੧. ਸਰਮ ਸੁੰਨਤਿ.....

(ਵਾਰ ਮਾਝ ਮ: ੧)

੨. ਸੁੰਨਤਿ ਸੀਲ ਬੰਧਾਨਿ ਬਰਾ.....

(ਮਾਰੂ ਸੋਲਹੇ ਮ: ੫)

੩. ਸੁੰਨਤਿ ਕੀਏ ਤੁਰਕੁ ਜੇ ਹੋਇਗਾ ਅਉਰਤ ਕਾ ਕਿਆ ਕਰੀਐ ।

(ਆਸਾ ਕਬੀਰ)

††੧. ਕੁਰਾਣ ਕਤੇਬ ਦਿਲ ਮਾਹਿ ਕਮਾਹੀ ।

(ਮਾਰੂ ਸੋਲਹੇ ਮ: ੫)

੨. ਹਕੁ ਹਲਾਲ ਕੁਰਾਣ.....

(ਵਾਰ ਮਾਝ ਮ: ੧)

Next in importance to Quran are Hadīs (Traditions)—commentaries on the life and sayings of the Prophet. The word Hadīs also occurs in *Adi Granth* :

*To purify the impure mind and the recognition of the omnipresence of God be thy *Hadīs* and the natural perfect appearance be the turban on thy head.

(Mārū Solhe M.V.)

Some practices are enjoined upon Muslims so that they may be able to enter paradise where God lives and where there are *hourīs* for service :

**To practise the words of the preceptor fully is the paradise, remembrance of the Lord is *hourī*, light and fragrance and the worship of God is the excellent Chamber (Hujrā). (Mārū Solhe M.V.)

The Muslim has to observe thirty fasts in the month of Ramazān :

†1. By whom the thirty days of fasting have been observed (Sri Rāga M.I.)

2. Let good conduct be thy fasting. (Vār Mājh M.I.)

3. His Grace is Mecca and to be the dust of feet is fasting. (Mārū Solhe M. V.)

The Quran is divided into thirty *sipārāhs* as the daily *wazīfah* to be read during the month of Ramazān :

*ਨਾਪਾਕ ਪਾਕੁ ਕਰਿ ਹਦੂਰਿ ਹਦੀਸਾ ਸਾਬਤ ਸੂਰਤਿ ਦਸਤਾਰ ਸਿਰਾ ।

(ਮਾਰੂ ਸੋਲਹੇ ਮ: ਪ)

**ਭਿਸਤਿ ਪੀਰ ਲਫਜ਼ ਕਮਾਇ ਅੰਦਾਜਾ ।

ਹੁਰ ਨੂਰ ਮੁਸਕਿ ਖੁਦਾਇਆ ਬੰਦਗੀ ਅਲਹ ਆਲਾ ਹੁਜਰਾ ।

(ਮਾਰੂ ਸੋਲਹੇ ਮ: ਪ)

†੧. ਤੀਹ ਕਰਿ ਰਖੇ.....

(ਸਿਰੀ ਰਾਗੁ ਮ: ੧)

੨. ਸੀਲੁ ਰੋਜਾ.....

(ਵਾਰ ਮਾਝ ਮ: ੧)

੩. ਮਕਾ ਸਿਹਰ ਰੋਜਾ ਪੈਖਾਕਾ ।.....

(ਮਾਰੂ ਸੋਲਹੇ ਮ: ਪ)

*Make the recognition of God in all thy Maudifah
(Wazifah). (Mārū Solhe M.V.)

A Muslim is required to go on the pilgrimage of *Kaaba* at Mecca at least once in his lifetime. This practice is known as Hajj :

**1. Whosoever controls the mind, he is a Hāji (pilgrim).
(Mārū Solhe M.V.)

2. Kabir says, I went for the Hajj of Kaabā and God met
me onwards.

The Lord quarrelled with me : who hath ordered
thee to come to this place ? (Shalok Kabir)

Every Muslim is required to give alms. He is expected to disburse 2½ per cent of his savings every year. Charity is of two kinds in Islam. One is optional and the other compulsory. The compulsory charity is called *zakāt* :

†1. None of the poll-tax gatherers takes the *zakāt*.
(Āsā M.V.)

2. The passion and anger are *zakāt*-gatherers and the
waves of mind are dacoits. (Gaurī Kabir)

The Muslim saints use rosary (Tasbī) like Hindus.¹
The offerings are made at the shrines of dead Muslim Saints with the hope of fulfilment of worldly desires :

††The corn is ground, cooked and prepared and placed
in the presence,

*ਸਗਲੀ ਜਾਨਿ ਕਰਹੁ ਮਉਦੀਫਾ..... (ਮਾਰੂ ਸੋਲਹੇ ਮ: ਪ)

**੧. ਜੋ ਦਿਲ ਸੋਧੈ ਸੋਈ ਹਾਜੀ..... (ਮਾਰੂ ਸੋਲਹੇ ਮ: ਪ)

੨. ਕਬੀਰ ਹਜ ਕਾਬੈ ਹਉ ਜਾਇ ਬਾ ਆਗੈ ਮਿਲਿਆ ਖੁਦਾਇ ।

ਸਾਂਈ ਮੁਝ ਸਿਉ ਲਹਿ ਪਰਿਆ ਤੁਝੈ ਕਿਨੀ ਫੁਰਮਾਈ ਗਾਇ ।

(ਸਲੋਕ ਕਬੀਰ)

†੧: ਜੋਜੀਆ ਡੰਨੁ ਕੇ ਲਏ ਨ ਜੁਗਾਤਿ..... (ਆਸਾ ਮ: ਪ)

੨. ਕਾਮ ਕ੍ਰੋਧ ਦੁਇ ਭਏ ਜਗਾਤੀ ਮਨ ਤਰੰਗ ਬਟਵਾਰਾ । (ਗਉੜੀ ਕਬੀਰ)

1. ਤਸਬੀ ਯਾਦਿ ਕਰਹੁ ਦਸ ਮਰਦਨੁ..... (ਮਾਰੂ ਸੋਲਹੇ ਮ: ਪ)

††ਨਾਨਕ ਪੀਠਾ ਪਕਾ ਸਾਜਿਆ ਧਰਿਆ ਆਣ ਮਉਜੁਦ ।

*Without one's True Guru one sits and waits for durūd
(benediction). (Vār Mārū M. V.)

The Muslims of the times under review wore blue
clothes :

**Blue clothes were worn ; the Pathāns exercised dominion
(in India) (Vār Āsā M.I.)

All the practices and symbols of Islam have been
rejected in *Adi Granth* like the practices and symbols of
Hindus. *Adi Granth* holds the view that all the karmas
(works) are useless. The real karma is the remembrance
of God :

†Without Harī other works are useless ;
Recitations, austērities, control of passions and religious
works are practised,
But they are looted on this side. (Gaurī M. V.)

*ਬਾਬਹੁ ਸਤਗੁਰੁ ਆਪਣੇ ਬੈਠਾ ਬਾਕ ਦਰੁਦ । (ਵਾਰ ਮਾਰੂ ਮ: ੫)

**ਨੀਲ ਬਸਤ੍ਰ ਲੇ ਕਪੜੇ ਪਹਿਰਹਿ ਤੁਰਕ ਪਠਾਣੀ ਅਮਲੁ ਕੀਆ ।
(ਵਾਰ ਆਸਾ ਮ: ੧)

†ਹਰਿ ਬਿਨ ਅਵਰ ਕ੍ਰਿਆ ਬਿਰਥੇ ।
ਜਪ ਤਪ ਸੰਜਮ ਕਰਮ ਕਮਾਣੇ ਇਹ ਓਰੈ ਮੂਏ । (ਗਉੜੀ ਮ: ੫)

PART THREE
PHILOSOPHY AND RELIGION
OF
ADI GRANTH

CHAPTER VII

RELIGIOUS BELIEFS CRYSTALLISED

*Reference to Buddha in **Adi Granth**—The beliefs of Jainas mentioned in **Adi Granth**—The six systems of Philosophy—Reference to their beliefs directly or indirectly in **Adi Granth**—Monism of Shankara—Qualified monism of Rāmānuja—Dualism of Mādhva—Bhedabheda of Nimbārka—Non-dualism of Vallabha—The influence of these beliefs on **Adi Granth**—Gita and **Adi Granth**—The beliefs of Purānas and Tantras—Shaktas, Shaivas, Vaishnavas, Ganapatyas and Sauryas—Hathyogīs and their beliefs—Muslims and their beliefs.*

CHAPTER VII

RELIGIOUS BELIEFS CRYSTALLIZED

We have seen that *Adi Granth* contains the poetry of the Saints who lived from twelfth to seventeenth century. These Saints raised their voice against the degrading elements in different religions. They found the stalemate because of the crystallisation of the beliefs of the prevailing religions.¹ The conception of religion had deteriorated into ritualism, severe austerities and self-mortification.

The Brahmanism was reigning supreme. The six systems of philosophy had also different streams of followers. The heretical Jaina faith was also a living force. Buddhism had long died out as a living religion in India, but its after-effects were there. Islam, which had penetrated into India, was also making its presence felt.

During this period, the followers of the Vedas, the Purāṇas and other Shāstras showed a sense of intoleration for others.² They adored and glorified their gods and goddesses. There were Shaivites, Vaishnavites and Shāktas, the followers of Lord Shiva, Lord Vishnū and Shakti respectively.

As has been said above, Buddhism had ceased to be a living force in Indian life. Although it was a heterodox faith, Brahmanism regarded the founder of this faith i.e. Lord Buddha, as an incarnation of Vishnū. Thus Buddha

1. A comparative study of the beliefs of other religions with the religion of *Adi Granth* is a vast subject on which several theses can be written. In this chapter, I have based my comparative study, mostly in the critical reference to other philosophic systems in *Adi Granth*.

2. ਸਾਸਤ੍ਰ ਵੇਚ ਪੁਰਾਣ ਲੜਾਏ ।

(ਵਾਰ ੧, ਪਉੜੀ ੧੯—ਭਾਈ ਗੁਰਦਾਸ)

had become one of the deities of Hinduism. In *Adi Granth*, the word Buddha signifies the incarnation of Vishnu.¹ Moreover, this word is preceded by a reference to Siddhas and sometimes followed by a reference to Nāthas.² Siddhas and Nāthas were followers of Yogic system of Philosophy. Buddhism did not believe in God, while Pātanjalī, the founder of Yoga system, expounded clearly his faith in Him. Buddha had close affinity with Sāṃkhya system of Philosophy, which was accepted *in toto* by Pātanjalī, with his addition of Godhead.

During the time under review, the followers of the Yoga system of philosophy were very active in the country, while their Buddhist friends who had also been roaming throughout the country in earlier centuries and preaching their religion, faded into insignificance before the Brahmanical pressure. The Brahmanical savants were quite averse to the name of Buddhism or Buddha.

Buddhism was essentially a system of practical morality. It preached four noble truths *viz.* 1. All that exists is subject to suffering, 2. The origin of sufferings are human passions, 3. The cessation of passions releases from sufferings, and 4. The path that leads to the cessation of suffering is the eightfold path *i.e.* right belief, right resolve, right word, right deed, right life, right endeavour, right thought and right meditation.

The laws of transmigration and retribution were accepted by Buddha from Brahmanism. The four noble truths preached by him and the eightfold path enunciated by him, were assimilated and carried further by other Indian philosophical systems in one form or the other.

In *Adi Granth* we find the confirmation of the universality of suffering.³ But the cause of misery and suffering

1. *Shri Guru Granth Kosh* published by Khalsa Tract Society, Amritsar & *Gurmat Mārtand* by Giani Lal Singh.

2. ਕੇਤੇ ਸਿਧ ਬੁਧ ਨਾਥ ਕੇਤੇ ।

(ਜਪੁਜੀ)

3. ਨਾਨਕ ਦੁਖੀਆ ਸਭੁ ਸੰਸਾਰੁ ।

(ਸਲੋਕ ਮ: ੧—ਰਾਮਕਲੀ ਕੀ ਵਾਰ ਮ: ੩)

ਸਿਸ ਮਾਨਖ ਪਹਿ ਕਰਉ ਬੇਨਤੀ ਸੋ ਅਪਨੇ ਦੁਖ ਭਰਿਆ ।

(ਗੁਜਰੀ ਮ: ੫)

is not only human passion, but also the forgetfulness of the Name of the Lord.¹ The cessation of the passions releases from sufferings.² But it is not eightfold path only which leads to the cessation of misery and suffering, but also the Name and Grace of the Lord.³ Whatever appears as pleasant is really a source of pain at bottom.⁴

The eightfold path forms the basis of the ethics of Buddhism. There are other commandments as well. They are all universally accepted. They are common in all religions. One of the most important of all the commandments is not to kill and this leads to the doctrine of *Ahimsa* of Buddhism. In *Adi Granth* we find emphasis on mercy or *Ahimsa*.⁵

Since Buddhism was not a living faith in the times under review, its ideology must have been carried forward by the Yogis, who had some affinity with it, as has been said above. Guru Nānak in his lifetime went to Gayā, where Gautama attained Buddhahood. Although there is mention of Gayā in *Adi Granth* as a place of pilgrimage of Hindus, yet it is quite likely that its importance as centre of Buddhism might have been included.⁶

The word *Nirvāna* first used by Buddha for final beatitude, occurs several times in *Adi Granth*. But the conception of *Nirvāna* is quite different. *Nirvāna* is, of course, a state in which there is no misery and rebirth, but Godlessness of Buddhism and monotheism of *Adi Granth*

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| 1. ਪਰਮੇਸਰ ਤੇ ਭੁਲਿਆ, ਵਿਆਪਨਿ ਸਭੇ ਰੋਗ । | (ਬਾਰਹਮਾਹਾ ਮਾਝ ਮਹਲਾ ੫) |
| 2. ਤਿਸਨ ਬੁਝੀ ਆਸ ਪੁੰਨੀ ਮਨ ਸੰਤੋਖ ਧ੍ਵਾਪਿ । | (ਰਾਂਗ ਗੁਜਰੀ ਵਾਰ ਮ: ੫) |
| 3. ਤਿਸਨਾ ਬੁਝੇ ਤਿਪਤਿ ਹੋਇ ਹਰਿ ਕੈ ਨਾਇ ਪਿਆਰਿ । | |
| ਨਾਨਕ ਗੁਰਮੁਖਿ ਪਾਈਐ ਹਰਿ ਅਪਨੀ ਕਿਰਪਾ ਧਾਰਿ । | (ਸਲੋਕ ਵਾਰਾਂ ਤੇ ਵਧੀਕ ਮ: ੩) |
| 4. ਦੁਖਾ ਤੇ ਸੁਖ ਉਪਜਹਿ ਸੁਖੀ ਹੋਵਹਿ ਦੁਖ । | (ਪ੍ਰਭਾਤੀ ਮਹਲਾ ੧) |
| 5. ਦੁਖ ਨ ਦੇਇ ਕਿਸੈ ਜੀਅ ਪਤ ਸਿਉ ਘਰ ਜਾਵਉ । | (ਗਉੜੀ ਕੀ ਵਾਰ ਮ: ੫) |
| ਦਇਆ ਜਾਣੈ ਜੀਅ ਕੀ ਕਿਛੁ ਪੁੰਨ ਵਾਨ ਕਰੋਇ । | (ਵਾਰ ਆਸਾ ਮ: ੧) |
| ਸਤ ਸੰਤੋਖ ਦਇਆ ਕਮਾਵੈ ਏਹ ਕਰਣੀ ਸਾਰ । | (ਸਿਰੀ ਰਾਗੁ ਮ: ੫) |
| 6. ਗੰਗਾ ਗਇਆ ਗੋਦਾਵਰੀ ਸੰਸਾਰ ਕੇ ਕਾਮਾ । | (ਬਸੰਤ ਨਾਮਦੇਵ) |

give them different concepts of *Nirvāna*. While the cessation of misery and suffering is *Nirvāna* for the former, the realisation of God is *Nirvāna* for the latter.

Buddhism denied the authority and sanctity of the Vedas, stood up against all rituals, voiced against the caste system and established the importance of the Sangha. *Adi Granth* brings forward more or less the same revolutionary ideas, but this does not mean that there had been any direct or indirect influence of Buddhism on the Saint-poets. Every movement is born out of the circumstances. It retains something of the times and brings forward something quite new.

Closely allied to Buddhism is another heterodox system known as Jainism. As has been said above, it was a living religion in the times under discussion.

The word Jaina occurs in *Adi Granth* thrice¹ independently unlike the word Buddha and alludes to the practices of the Jainas of the day. There are four orders of Jainism: monks, nuns, laymen and laywomen. In *Adi Granth* there is mention only of the monks, who led stricter ascetic lives. They used to move from one place to another.²

The Jaina monk is also called a *Sramanā* or the wandering monk. While becoming a *Sramanā*, a Jaina takes the following vow: "I shall become a *Sramanā*, who owns no house, no property, no sons, no cattle; who eats what others give him. I shall commit no sinful action. I renounce to accept anything that has not been given."³

1. *First* in Dhanāsari Mahala V; *Second* in Gauṇī Sukhmani and *Third* in Malār ki Vār Mahla 1.

2. ਇਕ ਜੈਨੀ ਉਥੋਂ ਪਾਇ ਪੁਰਚੁ ਖੁਆਇਆ ।

(ਮਲਾਰ ਕੀ ਵਾਰ ਮ: ੧)

3. Āchārāṅg Sūtra II, vii I.S.B.E. Vol. XXII p. 171.—as quoted in *The Living Religions of the Indian People* by N. Macnicol.

Thus Jaina monk lived on whatever was given to him by others.¹ He neither believed in God nor went on pilgrimage to holy places for a holy dip.²

According to Jaina faith, everything that exists possesses a jīva—plants, fire, wind, water. Having faith in *Ahimsa*, the Jaina ascetic tries to adopt methods and takes such precautions that even the smallest of the jīvas may not be killed. This faith is the doctrine of *Ahimsa* caused the monk to undergo extreme austerities³ such as

1. Not to take a bath fearing lest the jīvas of the water may not be killed.
2. Not to comb or cleanse the hair, so that the hairlice may not be killed.⁴ Thus the practice was to pull out the hair one by one from the head.⁵ In this process ashes were used for facility and ease in pulling out the hair.⁶
3. To drink dirty water.⁷

1. ਮਨਿ ਸੂਠੈ ਵੇਜਾਤਿ ਜੂਠਾ ਖਾਇਆ । (ਮਲਾਰ ਕੀ ਵਾਰ ਮਃ ੧)
ਜੂਠਾ ਮੰਗ ਮੰਗ ਖਾਹੀ । (ਵਾਰ ਮਾਝ—ਮਹਲਾ ੧)
2. ਤਿਨ ਮੁਖ ਨਾਹੀ ਨਾਮ ਨਾ ਤੀਰਥ ਨਾਇਆ । (ਮਲਾਰ ਕੀ ਵਾਰ ਮਃ ੧)
3. ਜੈਨ ਮਾਰਗ ਸੰਜਮ ਅਤ ਸਾਧਨ । (ਗਉੜੀ ਸੁਖਮਨੀ ਮਃ ੫)
4. ਕੁਚਿਲ ਰਹਹਿ ਦਿਨ ਰਾਤਿ । (ਮਲਾਰ ਕੀ ਵਾਰ ਮਃ ੧)
ਪਾਣੀ ਦੇਖ ਸਗਾਹੀ..... (ਮਾਝ ਕੀ ਵਾਰ ਮਃ ੧)
ਦਾਨਹੁ ਤੇ ਇਸਨਾਨਹੁ ਵੰਜੇ..... (ਮਾਝ ਕੀ ਵਾਰ ਮਹਲਾ ੧)
ਨਾਨਕ ਜੇ ਸਿਰ ਖੁਬੇ ਨਾਵਨਿ ਨਾਹੀ ਤਾ ਸਤ ਚਟੇ ਸਿਰਿ ਛਾਈ । (ਵਾਰ ਮਾਝ ਮਃ ੧)
ਹਥੀ ਸਿਰ ਖੋਹਾਇ ਠ ਭਦੁ ਕਰਾਇਆ । (ਮਲਾਰ ਕੀ ਵਾਰ ਮਃ ੧)
ਸਿਰ ਖੋਹਾਇ...../ਭਸੁ ਪਈ ਸਿਰਿ ਖੁਬੇ । (ਮਾਝ ਕੀ ਵਾਰ ਮਃ ੧)
5. "An instance of extreme infliction of pain that they impose is the pulling out of the hair by the roots. This is required when the novice takes his vows as a monk and accepts initiation. The painful process is supposed to be repeated every year....."—*The living Religions of the Indian People* by N. Macnicol.
6. ਭੇਡਾ ਵਾਰੀ ਸਿਰ ਖਹਾਇਨ ਭਰੀਅਨ ਹਥ ਸੁਆਹੀ । (ਮਾਝ ਕੀ ਵਾਰ ਮਃ ੧)
7. ਪੀਅਹਿ ਮਲਵਾਣੀ (ਮਾਝ ਕੀ ਵਾਰ ਮਃ ੧)

4. To search for jīvas in one's own dejecta.¹
5. To breathe in such a manner, that the jīvas of the air may not be killed.²

Thus these Jaina monks always remained dirty.³ They did not mix in society and lived the life of an aggrieved person.⁴

They had a cup each hanging by their waists, a cotton dust-brush in their hands and they marched in a queue.⁵ The cup was used for receiving alms, the cotton dust-brush for putting aside any jīva in the way. They marched in a queue in order to avoid killing jīvas, the way already being cleansed by the monks going ahead.

Guru Nanak subjected these monks to severe attack by exposing their precautionary measures and unclean habits. He contradicted their jīva-mania by laying emphasis on the authority of God to kill or save any jīva.⁶ Jains do not believe in God. They believe that karma is the cause of rebirth and also determines what kind of birth the jīva shall undergo. Therefore, their conception of *Nirvāna* is the extinction or exhaustion of karma, whereas the ideal of Buddhist is the extinction of desire (*Trṣṇa*). Thus the Jaina monks of the times under review tried to exhaust the karmas. They had no distinction, no reverence and no karma.⁷

The Jaina monks were divided into two categories, the *Svetambras* and the *Digambras*. The former wore clothes, but the latter believed in still greater austerities and remained naked. In *Adi Granth*, the latter type of monks

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| 1. ਫੋਲ ਫਦੀਹਤਿ..... | (ਮਾਝ ਕੀ ਵਾਰ ਮਃ ੧) |
| 2. ਮੁਹਿ ਲੇਨਿ ਭੜਾਸਾ..... | (ਮਾਝ ਕੀ ਵਾਰ ਮਃ ੧) |
| 3. ਸਦਾ ਕੁਚੀਲ ਰਹਹਿ ਦਿਨੁ ਰਾਤੀ..... | (ਮਾਝ ਕੀ ਵਾਰ ਮਃ ੧) |
| 4. ਬੁੰਡੀ ਪਾਇ ਬਹਨਿ ਨਿਤਿ ਮਰਣੈ ਦੜਿ ਦੀਬਾਣਿ ਨ ਜਾਹੀ । | (ਮਾਝ ਕੀ ਵਾਰ ਮਃ ੧) |
| 5. ਲਕੀ ਕਾਸੇ ਹਥੀ ਫੁਮਣ ਅਗੋਂ ਪਿਛੀ ਜਾਹੀ । | (ਵਾਰ ਮਾਝ ਮਃ ੧) |
| 6. ਜੀਆ ਸਾਰਿ ਜੀਵਾਲੇ ਸੋਈ ਅਵਰ ਨ ਕੋਈ ਰਖੈ । | (ਵਾਰ ਮਾਝ ਮਃ ੧) |
| 7. ਤਿਨ ਜਾਤਿ ਨ ਪਤਿ ਨ ਕਰਮੁ ਜਨਮੁ ਗਵਾਇਆ । | (ਵਾਰ ਮਲਾਰ ਮਃ ੧) |

have been specially mentioned.¹ They adopted *Ahimsa* to such an extent that though they died, they did not kill any *jīva*.

They were so much advanced in their practices that they did not wear clothes and shoes. They kept silent and wandered in jungles and cremation grounds.² They did not sleep even.³

In order to obtain *Moksha* or *Nirvāna*, the Jainas practiced *Japas* and *Tapas* and wandered on the earth.⁴ "Jainism", as said by Dr. Thomas, "is the most extreme form of *kiriyāvāda*, the doctrine that salvation is attained through works."⁵ It is really surprising that the worship in Jainism is not conducted by Jainas but by Brahmans. In the words of M. de Guerinot, Jaina Community is "a church without priests. The *Japa* of a Jaina consists in the repetition of this formula of worship : Reverence to the *Arahantas* (the enlightened ones), the *Siddhas* (the perfect ones), the *Acharyas*, the *Upadhyayas* and all the *Sadhus* of the Universe."⁶

According to the belief of the Jainas, the *tapas*-austerities help the *jīva* in burning up the karma-seed and bringing deliverance from the turmoil of the world.

The Jainas also practice fasting. On a day in the month of *Bhadon* Jainas leave all business and practice *Japa*. On this day they forgive each for the wrong actions done during the year. This fast is known as *Chhamachhari*⁷ or *Samkari*.

1. ਦਇਆ ਦਿਰੰਬਰ ਦੇਹ ਬੀਚਾਰੀ । ਆਪਿ ਮਰੈ ਅਵਰਾ ਨਹ ਮਾਰੀ । (ਆਸਾ ਮਃ ੧)
2. ਬਸਤ੍ਰ ਨ ਪਹਿਰੈ ਅਸਿਨਿਸਿ ਕਹਰੈ । ਮੋਨ ਵਿਰੂਤਾ ਕਿਉ ਜਾਗੈ ਗੁਰ ਬਿਨ ਸੂਤਾ ।
ਪਗਉਪੋਤਾਣਾ ਅਪਣਾ ਕੀਆ ਕਮਾਣਾ ।
ਰਹੈ ਬੈਬਾਣੀ ਮੜੀ ਮਸਾਣੀ । (ਆਸਾ ਦੀ ਵਾਰ ਮਃ ੧)
3. ਇਕਿ ਨਗਨ ਫਿਰਹਿ ਦਿਨ ਰਾਤਿ ਨੀਦ ਨ ਸੋਵਹੀ । (ਮਲਾਰ ਕੀ ਵਾਰ ਮਃ ੧)
4. ਜਾਪ ਤਾਪ ਭੁਮਨ ਜੁਸਧਾ ਕਰ ਉਰਧ ਤਾਪ ਲੈ ਗੈਨ ।
ਇਹ ਬਿਧਿ ਨਹਿ ਪਤਿਆਨੋ ਠਾਕੁਰ ਜੋਗ ਜੁਗਤਿ ਕਰ ਜੈਨ । (ਧਨਾਸਰੀ ਮਃ ੫)
5. Quoted from *The Living Religions Of The Indian People* by Nicol Macnicol.
6. *Ibid*.
7. ਇਕ ਲੋਕੀ ਹੋਰੁ ਛਮਿਛਰੀ ਬ੍ਰਾਹਮਣੁ ਵਟਿ ਪਿੰਡੁ ਥਾਇ । (ਆਸਾ ਮਹਲ ਮਃ ੧)

Jainism also believes in gods of the popular worship as Buddhism and Vedantic Hinduism. Like human beings and other Jīvas, these gods are also in the state of transmigration. None of them are eternal. In order to attain deliverance, it is necessary for these gods to be born as human beings, because *Nirvāna* is possible only on the human plane. Thus, these gods even crave for their birth as human beings.¹

In *Sutrakritāṅga* it is written, "He who lights a fire, kills living beings; he who extinguishes it, kills the fire. Therefore a wise man who well considers the law shall light no fire."² From this 'suicide' may logically be concluded. This may be the reason why religious suicide is sanctioned by Jaina law. *Adi Granth* voices against this sanction.³

The above-mentioned two heterodox systems of philosophy were influenced to some extent by the Samkhya and Yoga systems of philosophy. Jainism, Buddhism, Samkhya and Yoga developed simultaneously. The Samkhya is the oldest of the six systems of philosophy. In *Adi Granth* there is mention of six philosophies and six teachers.⁴

The following are the six systems of philosophy :—

1. Samkhya of Kapila
2. Yoga of Pātanjali
3. Nyāya of Gautama
4. Vaisesika of Kaṇāda
5. Pūrva Mimāṃsā of Jaiminī and
6. Vedānta of Vyāsa.

In the times under review, most of the people followed the different ideologies of six Shāstras.⁵ But these systems

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| 1. ਇਸ ਦੇਹੀ ਕਉ ਜਿਮਰਹਿ ਦੇਵ । | (ਭੈਰਉ ਕਬੀਰ ਜੀਉ) |
| 2. Quoted from <i>The Living Religions of the Indian People</i> by Nicol Macnicol. | |
| 3. ਆਤਮਾਪਾਤੀ ਹੈ ਜਗਤ ਕਮਾਈ । | (ਮਾਝ ਮਹਲਾ ੩) |
| 4. ਫਿਅ ਘਰ ਫਿਅ ਗੁਰ ਫਿਅ ਉਪਦੇਸੁ । | (ਆਸਾ ਮਹਲਾ ੧) |
| 5. ਖਟੁ ਦਰਸਨ ਵਰਤੈ ਵਰਤਾਰਾ । | (ਆਸਾ ਮਹਲਾ ੩) |

of philosophy discussed only about virtue and sin and their followers did not realise God without True Guru.¹

“The Samkhya is admitted on all hands to be the oldest system ; it is even pre-Buddhistic in its origin, if not in its final form.”² This system is dualistic because it recognises two ultimate entities i.e. Prakriti (Matter) and Purusha (Spirit). These two realities are independent of each other in respect of their existence. The three *gunas* (qualities) i.e. Sattva, Rajas and Tamas are the three constituents of Prakriti. The evolution of the world began with the association of Purusha with Prakriti. From this union Buddhi (intelligence) came into being. From Buddhi proceeded Ahaṁkāra (Egoism). From this Ahaṁkāra were produced the five principles named Tanmātras, which are five subtle elements or atoms and are the potentialities of sound, touch, colour, taste and smell. From the subtle elements came the five gross elements of ether, air, fire, water and earth respectively. From Ahaṁkāra are also produced eleven organs of sense and action, five of sense, five of action and one of both sense and action i.e. mind. Thus we have twenty-five principles in the Samkhya including Purusha as one of them. The birth of different things is caused by the twenty-four principles and one goes on taking births one after the other, unless he attains True Knowledge of these principles. There is no place of God in this system.³

In *Ādi Granth* we do not find any direct reference to this system of philosophy. Some ideas have been accepted and some rejected. The dualistic idea that Purusha and Prakriti are two independent and ultimate entities, has been rejected. Shiva (Purusha) and Shakti (Prakriti) both have

1. ਸਿਮ੍ਰਿਤ ਸਾਸਤ੍ਰ ਪੁੰਨ ਪਾਪ ਬੀਚਾਰਦੇ ਤਤੈ ਸਾਰ ਨ ਜਾਣੀ ।

ਤਤੈ ਸਾਰ ਨ ਜਾਣੀ ਗੁਰੂ ਬਾਢਹੁ ਤਤੈ ਸਾਰ ਨ ਜਾਣੀ ।

(ਅਨੰਦੁ ਸਾਹਿਬ)

2. The Cultural Heritage of India II ed., Vol. III, p. 35.

3. “The existence of God is not proven”—Kapila Sūtra 93.

been created by God.¹ God is the First Purusha (Adi Purukh) and the master of other Purushas (Purukh Pati).²

Purusha of Samkhya is not dynamic, while Prakriti is ever active. The spirit without nature is inactive and nature without spirit is blind. But according to *Ādi Granth*, the activity is due to the spirit only as it is in Vedānta. Nature in itself is lifeless and inactive mass. The apparent form of nature is the body and the body is like an earthen pot.³ God is always with the spirit and Prakriti is the outer form and colour of the spirit.⁴ The three *gunas* (qualities) which are responsible for different forms and colours are also His creation.⁵ These are the major points on which *Ādi Granth* differs from Samkhya, but there is close similarity in other minor details e.g. the working of the three *gunas*, *Buddhi*, *Ahamkāra*, *Manas* and twenty-five principles.⁶

Next to Samkhya is the Yoga system of philosophy. Pātanjalī, the founder of this philosophy, accepted the ideas of Kapila except his denial of God. Thus the idea of final beatitude in Yoga differed from that of Samkhya. In this respect it is a complete new system. The Yoga is considered to be that great state in which mind is perfectly inactive or fully controlled. Thus Yoga lays great emphasis on the control of the 'thinking principle' of the mind. "It is a manual of psychological ethics intended for developing the powers of the mind with the ultimate object of seeing through the futility of exercising them in spiritual interests."⁷ "The

1. ਸਿਵ ਸਕਤਿ ਆਪਿ ਉਪਾਇਕੈ ਕਰਤਾ ਆਪੇ ਹੁਕਮ ਵਰਤਾਏ । (ਰਾਮਕਲੀ ਮਃ ੩—ਅਨੰਦੁ)
2. ਜਹ ਨਿਰਮਲ ਪੁਰਖੁ ਪੁਰਖੁ ਪਤਿ ਹੋਤਾ । (ਗਉੜੀ ਸੁਖਮਨੀ ਮਃ ੫)
3. ਕਾਚੀ ਗਾਗਰਿ ਨੀਰੁ ਪਰੰਤੂ ਹੈ ਇਆ ਤਨ ਕੀ ਇਹੈ ਬਡਾਈ । (ਰਾਗੁ ਸੋਰਠਿ ਕਬੀਰ)
4. ਨਿਕਟਿ ਜੀਅ ਕੈ ਸਦ ਹੀ ਸੰਗਾ । ਕੁਦਰਤਿ ਵਰਤੈ ਰੂਪ ਅਰ ਰੰਗ । (ਆਸਾ ਮਹਲਾ ੫)
5. ਤੈ ਗੁਣ ਆਪਿ ਸਿਰਜਿਅਨ ਮਾਇਆ ਮੋਹ ਵਧਾਇਆ । (ਵਾਰ ਸਾਰੰਗ ਮਃ ੪)
6. ਪਾਂਚ ਪਰੀਸ ਮੋਹ ਮਭ ਮਤਸਰ ਆਡੀ ਪਰਬਰ ਮਾਇਆ । (ਭੋਰਉ ਕਬੀਰ)
7. Quotation of Mrs. Rhys David—as quoted in *The Cultural Heritage of India* Vol. III, page 88.

object of the Yoga psychology was to teach the way to self-knowledge and that to this everything else—including devotion to God—was subsidiary.¹

The Yoga discipline comprises eight steps i.e. Yama (Self-restraint), Niyama (Observance), Āsana (Posture), Prāṇāyāma (Regulation of breath), Pratyāhāra (Withdrawal of the senses), Dhāraṇā (Steadying the mind), Dhyāna (Contemplation) and Samādhi (Meditative trance). In *Adi Granth*, there is mention of Āsana, Dhyāna and Samādhi, but they carry different interpretations. One of the observances of the second step Niyama is devotion to God or Ishwara. But the Ishwara is a Perfect Purusha, who is not responsible for the creation of the world. In *Adi Granth*, God is mentioned as *Karta-Purukh*—the Purusa who is the creator the Universe.²

The words *Yoga* and *Yogin* occurs frequently in *Adi Granth*, but the conception is quite different from that of Pātanjali. Whereas the Yogi of Pātanjali experiences physical strain for the attainment of Samādhi, the Yogi of *Adi Granth* concentrates on the True Name.³

The Yoga system of Pātanjali had taken the form of Hathyoga of Gorakhnath in the times under review, whose influence on the saint-poets of *Adi Granth* will be discussed later on.

The Nyāya and Vaiśeṣika systems have also in view the liberation of the individual self. They were propounded respectively by Gautama and Kanāda. According to Gautama the final beatitude can be obtained by True Knowledge and there are four separate sources of True Knowledge viz. perception (Pratyaksha), inference (Anumāna), comparison (Ūpamāna) and testimony (Sabda). The ignorance

1. *The Cultural Heritage of India* Vol. III, page 89.

1. ੴ ਸੀਤਨਾਮੁ ਕਰਤਾ ਪੁਰਖ.....

(ਸ਼ੁਲ ਮੰਤਰ)

2. ਬਿਅਨ ਰੂਪਿ ਹੋਇ ਅਸਫੁ ਪਾਵੈ ।

ਸਚਿ ਨਾਮਿ ਤਾਜੀ ਚਿਤੁ ਲਾਵੈ ।

(ਰਾਮਕਲੀ ਮ: ੧)

of birth impels the self into the world of sin and suffering, birth and death. This system is more a science of logic than a philosophy. The existence of God is proved by several arguments.

Whereas Sāṃkhya system believes that emancipation is gained by the discriminative knowledge of matter and spirit or twenty-five principles, the Vaiśeṣika system upholds that final salvation is attained by the knowledge of six Padārathhas i.e. Dravya (Substance), Guṇa (Quality), Karma (Action), Samānya (Genus), Viśeṣha (Difference) and Samva (Intimate relation). According to this system, all material substances are primarily atoms and secondarily aggregates. The substances in atoms are eternal, while those in aggregates are transient. A seventh Padārth namely non-existence or negation is usually added to the above six. Kaṇāda has dwelt minutely on these Padārathhas in his system, which has thus become a diagnosis of nature. With regard to God and emancipation of individual self, the Vaiśeṣika theory is the same as that of Nyāya.

We cannot trace any influence of these two systems on *Adi Granth*. Contrary to Nyāya system, *Adi Granth* holds that no argument is needed to prove the existence of God. His existence must be taken as hypothetical.¹ Both the systems believe in the supreme authority of the Vedas in matter of religion which is repudiated by *Adi Granth*.² According to Naiyāyikas, God is the ultimate cause of creation, maintenance and destruction of the world, which is Vedantic in origin and accepted by *Adi Granth*, but the eternality of atoms, space, time, ether, minds and souls expounded by the Naiyāyikas has been refuted by the Holy Granth, which has advanced the idea that God created everything and at the time of creation there was only void.³

1. ਬਾਨ ਬਨੀਤਰ ਰਵਿ ਰਹਿਆ ਪਾਰਬ੍ਰਹਮ ਪ੍ਰਭੂ ਸੋਇ ।

ਸਭਨਾ ਦਾਤਾ ਏਕੈ ਹੈ ਦੂਜਾ ਨਾਹੀ ਕੋਇ ।

(ਸਿਰੀ ਰਾਗੁ ਮਃ ੫)

2. ਬੇਚ ਕਏਬ ਇਫਤਰਾ ਭਾਈ ਦਿਲ ਕਾ ਫਿਕੁਰ ਨ ਜਾਇ ।

(ਤਿਲੰਗ ਕਬੀਰ ਜੀ)

3. ਜੁਗ ਛਤੀਹ ਗੁਬਾਹੁ ਕਰਿ ਵਰਤਿਆ ਸੁੰਨਾ ਹਰਿ ।

(ਬਿਰਾਦਜੇ ਕੀ ਵਾਰ ਮਃ ੪)

The Vaiṣeṣika system also holds the view of the eternality of atoms, space, time, ether, minds and souls. It brings forward the view that God creates the world out of eternal atoms. The origin and destruction of the world depends upon the composition and decomposition of atoms. But the action in atoms is due to the Will of God. This Vaiṣeṣika theory of atoms is refuted by this idea in *Adi Granth* that nothing else is eternal except God.¹

The next system known as Pūrva-Mimāṃsa or Karma-Mimāṃsa was founded by Jaiminī. It defends and justifies Vedic ritualism. *Adi Granth* strongly refutes all these practices. Mention of the Vedic rituals has been made in the fifth chapter.

The last and most important of all the Hindu philosophies is Uttara-Mimāṃsa or Vedānta. Since it follows the philosophy of Upanishads written at the end of the Vedas, it is known as Vedānta. Although the authority of the Vedas has not been accepted by *Adi Granth*, there seems to be a good deal of similarity in thought and expression between *Adi Granth* and Vedānta. *Adi Granth* contains hymns in praise of the Lord. Similarly Vedas, contain hymns in praise of the gods. *Adi Granth* is monotheistic² and Vedas are Polytheistic. In Vedas each god is depicted as the supreme god and this attitude has been termed as henotheism instead of polytheism by Max Muller. Gradually polytheism developed into monotheism in Vedic thought. One of the manifestation of God may be worshipped as God Himself. This type of attitude is found in Shaivism and Vaishnavism.

A close similarity in the following verses of Rig. Veda may be seen with the verses of *Adi Granth* :—

1. The Purusha had a thousand heads, a thousand eyes.
a thousand feet..... (Rg. Veda—10—90)

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| 1. ਅਹਿ ਮਧਿ ਅੰਤਿ ਪੁਰੁ ਸੋਈ । ਨਾਨਕ ਤਿਸੁ ਬਿਨੁ ਅਵਰੁ ਨ ਕੋਈ । | (ਸੂਰੀ ਮਹਲਾ ੫). |
| 2. ਏਕੇ ਹੀ ਭਾਈ ਏਕੇ ਹੈ । | (ਆਸਾ ਮਹਲਾ ੧). |

ਸਹਸ ਤਵ ਨੈਨ.....ਸਹਸ ਮੂਰਤਿ.....ਸਹਸ ਪਦ ਬਿਮਲ.....

ਸਹਸ ਤਵ ਰੰਧ.....

(ਰਾਗੁ ਧਨਾਸਰੀ ਮਹਲਾ ੧).

2. There was then neither what is, nor what is not.

There was no sky, nor the heaven which is beyond...

(Rig. Veda—10—129).

ਅਰਬਦ ਨਰਬਦ ਧੁੰਧੁਕਾਰਾ । ਧਰਣਿ ਨ ਗਗਨਾ ਹੁਕਮੁ ਅਪਾਰਾ ।

ਨਾ ਇਨੁ ਰੈਨਿ ਨ ਚੰਦੁ ਨ ਸੂਰਜੁ ਸੁੰਨ ਸਮਾਧਿ ਲਗਾਇਦਾ । (ਮਾਰੂ ਮਹਲਾ ੧)

Similarly, similar verses can be quoted from *Adi Granth* and *Upanishads*. There is no doubt about the fact that Brahmanism was the prevailing factor in the times under discussion and its thought and literature highly influenced the Saint-poets. Some thoughts of the Vedic Literature were accepted and some refuted.

Vedas and Upanishads were recognised as the revealed texts and it was Badarāyana, who attempted to systematize the real views of these texts in his *Brahma-Sūtras*. In due course of time several commentaries were written on this important treatise. Sankara was the first interpreter of Vedanta; then followed Rāmānuja, Mādhva, Nimbārka, Vallabha and others. These commentators were the founders of different schools of Vedanta.

Sankara's school of monism (advaita) is a highly significant school of Vedanta. It has exerted the greatest influence on Indian life. According to Sankara, Brahman is the only reality. He is absolute consciousness and bliss. He is without a second. There is no multiplicity within Him. This conception of the supreme soul has been accepted by *Adi Granth*.*

God is said to be like a juggler who creates the world

*1. ਤੇਰਾ ਸਰੀਕ ਕੋ ਨਾਹੀ ਜਿਸਨੋ ਲਵੈ ਲਾਇ ਸੁਣਾਇਆ ।

(ਮਃ ੪, ਵਾਰ ਰਉੜੀ ੧)

2. ਅਵਰ ਨ ਦੀਸੈ ਕਿਸ ਸਾਲਾਹੀ ਤਿਸ ਸਰੀਕ ਨ ਕੋਈ ।

(ਸੋਰਠਿ ਮਹਲਾ ੧)

by his magical power called *māyā*.** From the empirical (*vyavahārika*) point of view, God appears as qualified by many qualities. In this aspect He is called *Saṅga* or *Sakala Brahma*. From the transcendental or real point of view (*paramārthika*), God is indeterminate and characterless. In this aspect, He is called *Nirguna Brahman*. Both these aspects of Brahman have been accepted by *Adi Granth*.¹

According to Sankara, *Jīva* is essentially the same as Brahman, It is therefore ever-free, self-illuminated and unlimited. Its bondage is due to *Upādhis*, which when eliminated, the separate identity of *Jīva* ceases. *Adi Granth* also holds the similar view.²

Sankara asserts that God appears as the world through *avidyā*. This leads up to the conclusion that the world has no separate reality of its own. Although *Adi Granth* believes that this world is transitory and a passing phase, it is relatively real.³ Sankara holds that the appearance of the world is due to the magical power of a *māyā* in God, which is said to be ignorance.⁴ *Māyā* is not different from God as

- **1. ਬਾਜੀਗਰਿ ਇਕ ਬਾਜੀ ਪਾਈ । (ਮਾਰੂ ਮਃ ੩)
2. ਬਾਜੀਗਰ ਡੰਕ ਬਜਾਈ ਸਭ ਖਲਕ ਤਮਾਸੇ ਆਈ ।
ਬਾਜੀਗਰ ਸਵਾਂਗੁ ਸਕੇਲਾ । ਅਪਣੇ ਰੰਗ ਰਵੇ ਅਕੇਲਾ । (ਸੋਰਠਿ ਕਬੀਰ ਜੀ)
3. ਬਾਜੀਗਰਿ ਜੈਸੇ ਬਾਜੀ ਪਾਈ । ਨਾਨਾ ਰੂਪ ਭੇਖ ਦਿਖਲਾਈ ।
ਸਾਂਗੁ ਉਤਾਰਿ ਬੰਮਿਓ ਪਾਸਾਰਾ । ਤਬ ਏਕੋ ਏਕੰਕਾਰਾ । (ਸੁਹੀ ਮਹਲਾ ੫)
1. ਨਿਰਗੁਨੁ ਆਪਿ ਸਰਗੁਨੁ ਭੀ ਓਹੀ । ਕਲਾ ਧਾਰਿ ਜਿਨਿ ਸਗਲੀ ਮੋਹੀ । (ਗਉੜੀ ਸੁਖਮਨੀ)
2. ਆਤਮੁ ਮਹਿ ਰਾਮੁ ਰਾਮ ਮਹਿ ਆਤਮੁ । (ਭੈਰਉ ਅਸਟਪਦੀਆ ਮਃ ੧)
- ਏਕ ਜੋਤਿ ਏਕੋ ਮਨਿ ਵਸਿਆ ਸਭ ਥ੍ਰਹਮ ਦ੍ਰਿਸ਼ਟਿ ਇਕ ਕੀਜੈ ।
ਆਤਮ ਰਾਮੁ ਸਭ ਏਕੈ ਹੈ ਪਸਰੇ ਸਭ ਚਰਨ ਤਲੈ ਸਿਰੁ ਦੀਜੈ । (ਕਲਿਆਨ ਮਃ ੪)
- ਆਤਮ ਰਾਮੁ ਰਾਮੁ ਹੈ ਆਤਮ ਹਰਿ ਪਾਈਐ ਸਬਦਿ ਵੀਚਾਰਾ ਹੇ । (ਮਾਰੂ ਮਃ ੧)
3. ਬੂਠਾ ਇਹੁ ਸੰਸਾਰੁ ਕਿਨਿ ਸਮਝਾਈਐ । (ਵਾਰ ਮਾਝ ਮਃ ੧)
- ਸਚੇ ਤੇਰੇ ਖੰਡ ਸਚੇ ਬ੍ਰਹਮੰਡ । (ਆਸਾ ਕੀ ਵਾਰ ਮਃ ੧)
4. ਇਹ ਸੁਪਨੀ ਤਾ ਕੀ ਕੀਤੀ ਹੋਈ ।
ਚਲੁ ਅਬਲੁ ਕਿਆ ਇਸ ਤੇ ਹੋਈ । (ਆਸਾ ਕਬੀਰ)

the power of burning is not different from fire. But *Adi Granth* holds that *māyā* is the creation of God.¹

According to Sankra, Brahmanhood is realised by the knowledge of the absolute identity of the Jīva and Brahman. The dictum *Tat tvam asi* (Thou art that) reveals this identity. But this has been rejected by *Adi Granth*.² The hymns of Saint Kāhnā were not included in *Adi Granth* because he had declared in his verses : *I am Brahman*.³

According to Sankara, when liberation or the state of *Jīvanmukta* is achieved, no work is necessary. But for the achievement of enlightenment, the works must be performed. These works include *Sannyās* and asceticism. But *Adi Granth* voices against asceticism. It advocates *Pravritti* against the *Nivritti* of Vedantin as is held in the Tantra or the Agama Shastra.⁴

Next to the school of monism of Sankara is the school of qualified monism (Viśiṣṭadvaita) of Rāmānuja. According to Rāmānuja, God is the only reality. He is Omnipotent and Omniscient. Within Him there exist Conscious Souls (Chit) and unconscious material objects (Achit). Because of these realities within Him, objects created are also real. *Adi Granth* accepts this view.⁵

Mādhva holds that God and self are two separate entities. His school is called dualism (Dvaita). The doctrine of Nimbārka is called *Svābhāvika Bheda-bheda Vāda* (Dual-non-dualism). "One of the fundamental principles of this

1. Aghatana-ghatana patiyasi Māyā—(Vedanta commentary by Sankara).

2. ਮੈ ਨਾਹੀ ਕਛੁ ਆਹਿ ਨ ਮੋਰਾ । ਤਨੁ ਧਨੁ ਸਭੁ ਰਸੁ ਗੋਬਿੰਦ ਤੇਰਾ । (ਗਉੜੀ ਕਬੀਰ)

ਮੈ ਨਾਹੀ ਪ੍ਰਭ ਸਭੁ ਕਿਛੁ ਤੇਰਾ । (ਰਾਗੁ ਬਿਲਾਵਲੁ ਮਃ ੫)

ਮੈ ਨਾਹੀ ਕਛੁ ਹਉ ਨਹੀ ਕਿਛੁ ਆਹਿ ਨ ਮੋਰਾ । (ਰਾਗੁ ਬਿਲਾਵਲੁ ਸਧਨਾ)

3. ਮੈਂ ਓਹੀ ਰੇ, ਮੈਂ ਓਹੀ ਰੇ ।

ਜਾ ਕਉ ਸੁਰ ਨਰ ਮੁਨ ਜਨ ਖੋਜਤ ਭੇਤ ਨਾ ਪਾਵਤ ਕੋਈ ਰੇ । (ਗੁਰ ਬਿਲਾਸ ਪ)੩ ੬)

4. ਹਰਿ ਪਹਿਲੜੀ ਲਾਵ ਪਰਵਿਰਤੀ ਕਰਮ ਦ੍ਰਿੜਾਇਆ ਬਲਿਰਾਮ ਜੀਉ । (ਸੂਹੀ ਮਃ ੪)

5. ਸਗਲ ਸਮਿਗੀ ਏਕਸੁ ਘਟ ਮਾਹਿ । (ਗਉੜੀ ਸੁਖਮਨੀ)

philosophy is the relation between the one and the many, unity and plurality, God and the world."¹ He accepts both difference and non-difference between God and the Universe. On the one hand he goes towards Sankara's monism and on the other towards Mādhva's dualism.

Another commentator of the *Brahma Sūtras*, Vallabha, accepts Vedas, Bhagvad Gita, Brahma-Sūtras and the Bhāgavata as the basic works and tries to show that they touch the doctrine of *Advaita* without any reference to māyā. Unalloyed with māyā, his *Advaita* (Non-dualism) may be called pure (Shuddha). When the effects of māyā are removed, God, Jīva and the world become one.

There is a slight difference in the metaphysics of Rāmānuja, Mādhva, Nimbārka and Vallabha. *Adi Granth* has accepted the monism of Sankara and 'qualified monism' of Rāmānuja and has rejected dualism of Mādhva, dual-non-dualism of Nimbārka. The pure non-dualism of Vallabha has close similarity with the ideas propounded in *Adi Granth*.²

Rāmānuja lays emphasis on the ideal of self-surrender to the Will of God. The same emphasis has been laid in *Adi Granth* also.³ The mysticism of Rāmānuja shows clearly the nature of God as love and inspires for His *Bhakti*. The same notions about God as love and his *Bhakti* are found in *Adi Granth*.⁴

For Rāmānuja, *Bhakti* is awe and reverance, but for Nimbārka it is love and friendship. *Adi Granth* combines

1. The Cultural Heritage of India Vol, III, page 344.

2. ਸੂਰਜ ਕਿਰਣਿ ਮਿਲੇ ਜਲ ਕਾ ਜਲੁ ਹੁਆ ਰਾਮ ।

ਜੋਤੀ ਜੋਤਿ ਰਲੀ ਸੰਪੂਰਨੁ ਥੀਆ ਰਾਮ ।

(ਬਿਲਾਵਲੁ ਮਹਲਾ ੫)

3. ਤੇਰਾ ਕੀਆ ਮੀਠਾ ਲਾਗੈ ।

(ਆਸਾ ਮਹਲਾ ੫)

ਭਾਣਾ ਮੰਨੇ ਸੋ ਸੁਖੁ ਪਾਏ ਭਾਣੇ ਵਿਚਿ ਸੁਖੁ ਪਾਇਦਾ ।

(ਮਾਰੂ ਸੋਲਹੇ ਮਃ ੩)

4. ਅੰਮ੍ਰਿਤਾ ਪ੍ਰਿਅ ਬਚਨ ਤੁਹਾਰੇ । ਅਤਿ ਸੁੰਦਰ ਮਨਮੋਹਨ ਪਿਆਰੇ, ਸਭਹੂੰ ਮਧ ਨਿਰਾਰੇ ।

ਰਾਜ ਨ ਚਾਹੁਤੇ ਮੁਕਤਿ ਨ ਚਾਹੁਤੇ ਮਨ ਪ੍ਰੀਤਿ ਚਰਨ ਕਮਲਾਰੇ ।

(ਦੇਵਗੰਧਾਰੀ ਮਃ ੫)

both.¹ Nimbārka's idea of Creation caused by mere sport of God is repeated in *Adi Granth*.² Nimbārka's view that one need not give up the world in order to attain salvation is also found in the Holy Granth.³

The peculiar traits of the teachings of Vallabha are the doctrine of Grace, sublimation of human life and the ideal of self-dedication. All these traits are found in *Adi Granth*.⁴ Vallabha was a contemporary of Guru Nanak. In his country-wide tour Guru Nanak might have met Vallabha and they might have influenced each other's thought.

As we have seen above, the cult of *Bhakti* was revived by Rāmānuja. For Rāmānuja and Mādhva, Brahman is Nārāyaṇa or Viṣṇu and for Nimbārka and Vallabha He is Gopālkrishna accompanied by Rādhā. In all these cases, Brahman is a personal God and not the impersonal Absolute of Sankara. All these four Vedantins are known as Vaishnava Saints.

The philosophy of the post-Vedic period from 500 B.C. onwards and its impact on the saint-poets of *Adi Granth* has been mentioned above. But before we proceed with Vaishnavism, it is necessary to peep into Vedic or Brahmanic thought, which was brought forward by post-Vedic philosophies and accepted or rejected by *Adi Granth*.

The central doctrine of Hinduism is the doctrine of Karma, which regulates the reincarnation and transmigra-

1. ਤਿਸ ਕੀ ਸਰਣੀ ਪਰ ਮਨਾ ਜਿਸ ਜੇਵਡ ਅਵਰ ਨ ਕੋਇ । (ਸਿਰੀ ਰਾਗ ਮਃ ੫)
ਤੂੰ ਸਾਂਝਾ ਸਾਹਿਬ ਥਾਪ ਹਮਾਰਾ । (ਮਾਝ ਮਃ ੫)
ਮੋਹਨ ਮੋਹ ਲੀਆ ਮਨ ਸੇਰਾ... (ਸਾਰੰਗ ਮਃ ੧)
ਆਇ ਮਧ ਜੋ ਅੰਤ ਨਿਬਾਹੈ । ਸੋ ਜਾਨਨ ਮੇਰਾ ਮਨ ਚਾਹੈ । (ਗਉੜੀ ਮਃ ੫, ਅਸਟਪਦੀ)
2. ਤੁਝ ਬਿਨੁ ਦੂਜਾ ਕੋਇ ਨਾਹਿ । ਸਭੁ ਤੇਰੇ ਖੋਲੁ ਤੁਝ ਮਾਹਿ ਸਮਾਹਿ । (ਬਸੰਤ ਮਃ ੫)
3. ਇਸੁ ਭੇਖੇ ਥਾਵਹੁ ਗਿਰਹੋ ਭਲਾ ਜਿਥਹੁ ਕੇ ਵਰਸਾਇ । (ਵਡਹੰਸ ਕੀ ਵਾਰ ਮਃ ੪, ਸਲੋਕ ਮਃ ੩)
4. ਨਾਨਕ ਨਦਰੀ ਨਦਰਿ ਨਿਹਾਲ । (ਜਪੁਜੀ)
ਹੀਰੈ ਜੈਸਾ ਜਨਮ ਹੈ..... (ਗਉੜੀ ਮਃ ੧)
ਤਨੁ ਮਨੁ ਧਨੁ ਸਭੁ ਸਉਪਿ ਗੁਰ ਕਉ..... (ਰਾਮਕਲੀ ਮਃ ੩-ਅਨੰਦੁ)

tion of the soul. This doctrine was also accepted by Buddhism and Jainism—the hetrodox systems.

This doctrine of Karma was also accepted by the saint-poets of *Adi Granth*, but they allied it with the doctrine of Grace (*Prapanna Vada*) :

The birth takes place because of Karmas,
But the release is attained by Grace.¹

The Vedic creed of reward and punishment in the other world led to the development of the creed of reincarnation in Upanishads. This creed was accepted like the doctrine of Karma by all the schools of Indian philosophy. The pious works and impure acts will lead the souls into bodies according to Karma. The pious will enjoy the fruit of their good works until they are consumed. The idea of punishment to souls by putting them in the bodies of lower animals appears first in the system of Vedanta. This creed of reincarnation has been accepted by *Adi Granth*.²

The theory of creation contained in the Upanishads that Brahman is both the Creator and the material cause of the world has been accepted by *Adi Granth*.³

The Brahmanical faith is Varnāshrama Dharma. There are four Varnas (Castes) and four āshramas (Orders of life). Four Varnas are Brahmana, Kshatriya, Vaishya and Shudra and four Āshramas are Brahmacharya (The life of student-ship and celibacy), Garhasthya (The life of a house-holder), Vānaprastha (The life of retirement in the forest) and Sannyāsa (The life of renunciation and mendicancy).

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1. ਕਰਮੀ ਆਏ ਕਪੜਾ ਨਦਰੀ ਸੇਖੁ ਦੁਆਰੁ । (ਜਪੁਜੀ)
 2. ਕਈ ਜਨਮ ਭਏ ਕੀਟ ਪਤੰਗਾ । ਕਈ ਜਨਮ ਗਜ ਮੀਨ ਕੁਰੰਗਾ ।
ਕਈ ਜਨਮ ਪੰਖੀ ਸਰਪ ਹੋਇਓ । ਕਈ ਜਨਮ ਹੀਵਰ ਬਿਖੁ ਜੋਇਓ । (ਗਉੜੀ ਮਃ ੫)
 3. ਨਿਰੰਕਾਰ ਆਕਾਰ ਆਪ ਨਿਰਗੁਨ ਸਰਗੁਨ ਦੇਕ ।
ਏਕਹਿ ਏਕ ਬਖਾਨਨ ਨਾਨਕ ਦੇਕ ਅਨੇਕ ।
ਆਪਹਿ ਸੁਖ ਆਪਹਿ ਅਸਬੁਲਾ । ਲਖੀ ਨ ਜਾਈ ਨਾਨਕ ਲੀਲਾ ।
(ਗਉੜੀ ਬਾਵਨ ਅਖਰੀ ਮਃ ੫)

The four original Varnas (Castes) were further divided into many sub-castes. This caste-system led to untouchability. It made Brahmans proud and Shūdras to suffer humiliation at the hands of higher castes. The Saint-poets of *Adi Granth*, who preached equality of men, strongly opposed this division of society.¹

The division of man's life into four stages was rejected by *Adi Granth*. The holy Granth advocates for the life of a householder.²

As has been said above, the authority of the Vedas has not been accepted by *Adi Granth*. The rituals i.e. Yajnas and Sacrifices enjoined by the Vedas were not accepted and the priests performing these rituals were denounced.³ Like Buddhism the Saint-poets of *Adi Granth* revolted against Brahmanism.

The Brahmanic philosophy as contained in Upanishads, the Samkhya system of philosophy and the Yoga system of philosophy are united in the light of the new doctrine of *Bhakti-love* in Bhagavad Gita. According to this holy scripture giving up or carrying on one's work both lead to salvation, but the later is considered to be preferable. In the former case it means renunciation, which has been rejected in *Adi Granth*.⁴ The works are to be performed without any thought of reward. Contemplation and ascetic practices combined with knowledge lead towards *Moksha*. The emphasis is laid upon sacrifice which is an act that makes no *Karma*. *Adi Granth* rejects ascetic practices and sacrifices.⁵

Bhagvad Gītā is a synthesis of various ways and means of spiritual life such as Karma-Yoga, Bhakti-Yoga and

1. ਫਕੜ ਜਾਤੀ ਫਕੜ ਨਹਿ । ਸਭਨਾ ਜੀਆ ਇਕਾ ਛਾਉ । (ਮਹਲਾ ੧, ਵਾਰ ਸਿਰੀ ਰਾਗੁ)

2. ਭਗਤ ਜਨਾ ਕਉ ਸਰਧਾ ਆਪ ਹਰਿ ਲਾਈ । ਵਿਰੋ ਗ੍ਰਿਸਤ ਉਦਾਸ ਰਹਾਈ । (ਗੁਰੂਗੀ ਮਃ ੪)

3. ਵੇਦ ਪੁਕਾਰੈ ਤ੍ਰਿਬਿਧ ਆਇਆ । ਮਨਮੁਖ ਨ ਬੂਝਹਿ ਦੂਜਹਿ ਭਾਇਆ ।

ਤ੍ਰੈਗੁਣ ਪੜਹਿ ਹਰਿ ਦੇਕ ਨ ਜਾਣੀ ਬਿਨ ਬੂਝੈ ਦੁਖ ਪਾਵਇਆ । (ਮਾਥ ਮਃ ੩)

4. ਤਜੈ ਗਿਰਸਤ ਭਇਆ ਬਨਵਾਸੀ ਇਕ ਖਿਨ ਮਨੁਆ ਟਿਕੈ ਨ ਟਿਕਈਆ । (ਬਿਲਾਵਲੁ ਮਃ ੪)

5. See Chapter VI.

Gyān-Yoga. God Himself is described as a great Karma-Yogin. *Adi Granth* accepts this view.¹ Hand, the organ of *Karma* and heart, the organ of *Bhakti* can work side by side,² with the help of Head, the organ of Gyān. Buddhi or Intellect is next only to the spiritual element.

Bhagvad Gita is also termed an Upanishad. God is conceived as Impersonal Absolute i.e. Brahman and also as personal deity i.e. Ishvara. *Adi Granth* accepts the first conception and believes in Advaitism.³ The second conception presents forth the Avatāra theory of the incarnation of God, which has been rejected by *Adi Granth*.⁴ Krishna (Avatāra) says to Arjuna, "I am the desire of all creatures, O Arjuna, which is not in conflict with dharma." (vii-ii). Krishna describes himself as Isvara.

The word "*Gītā*" occurs in *Adi Granth* in the verses of Namdev.⁵ The intensive phase of Bhakti-Yoga is called Dhyāna-Yoga in Bhagvad Gītā. But in course of time this Dhyāna-Yoga degenerated into idol-worship and Rāsa dancing, which were denounced by *Adi Granth*.⁶

The Grand old tree—mentioned in the beginning of Chapter XV of Bhagvad Gita—rooted in heaven with branches earth-ward and each of whose leaves is a song of the Vedas, is depicted in *Adi Granth*,⁷ exhibiting the significance of Bhagvad Gita in the times of Saint-poets.

1. ਜੋਗੀ ਅੰਦਰਿ ਜੋਗੀਆ ਤੂੰ ਭੋਗੀ ਅੰਦਰਿ ਭੋਗੀਆ । (ਸਿਰੀ ਰਾਗੁ ਮਃ ੧)
2. ਹਾਥ ਪਾਉ ਕਰਿ ਕਾਮੁ ਸੁਭੁ ਚੀਤੁ ਨਿਰੰਜਨ ਨਾਲਿ । (ਸਲੋਕ ਕਬੀਰ)
3. ਤੁਧ ਜੇਵਡ ਸਰੀਕ ਹੋਵੈ ਤਾ ਆਖੀਐ ਤੁਧ ਜੇਵਡ ਤੂੰ ਹੋਈ । (ਵਾਰ ਬਿਹਾਗੜਾ ਮਃ ੪)
4. ਜੁਗਹਿ ਜੁਗਹਿ ਕੇ ਰਾਜੇ ਕੀਏ ਗਾਵਹਿ ਕਰ ਅਵਤਾਰੀ । (ਆਸਾ ਮਃ ੩)
- ਅਵਤਾਰਿ ਨ ਜਾਨਹਿ ਅੰਤ । ਪਰਮੇਸੁਰ ਪਾਰਬ੍ਰਹਮ ਬੇਅੰਤ । (ਰਾਮਕਲੀ ਮਃ ੫)
5. ਗੁਰਮਤਿ ਰਾਮ ਨਾਮ ਗੁਰੁ ਮੀਤਾ । ਪ੍ਰਣਵੈ ਨਾਮਾ ਇਉ ਕਹੈ ਗੀਤਾ । (ਗੋਂਡ ਨਾਮਵੇਦ)
6. ਠਾਕੁਰ ਪੂਜਹਿ ਮੋਲ ਲੈ ਮਨਹਨ ਤੀਰਥ ਜਾਹਿ । ਦੇਖਾ ਦੇਖੀ ਸਵਾਂਗੁ ਧਰ ਭੂਲੈ ਭਟਕਾ ਖਾਹਿ ।
ਪਾਹਨ ਪਰਮੇਸੁਰ ਕੀਆ ਪੂਜੈ ਸਭ ਸੰਸਾਰ । ਇਸ ਭਰਵਾਸੈ ਜੋ ਰਹੈ ਬੂਝੈ ਕਾਲੀਧਾਰ । (ਸਲੋਕ ਕਬੀਰ)
7. ਉਰਧ ਮੂਲ ਜਿਸੁ ਸਾਖ ਤਲਾਹਾ ਚਾਰਿ ਬੇਦ ਜਿਤੁ ਲਾਗੇ । (ਗੁਜਰੀ ਅਸਟਪਦੀਆਂ ਮਃ ੧)

The state of release according to *Gītā* or *Vedānta* is egoistic and individualistic, but according to *Adi Granth* the liberated one is full of humility and lives for others.¹

So far we have mentioned *Vedas*, *Upanishads* and *Gītā*, the scriptural authorities of Hinduism and their influence on *Adi Granth*. We have also made a note of the beliefs of the six systems of philosophy. Now we come to *Purānas* and *Tantras*. The word '*Purāna*' has been mentioned several times in *Adi Granth*.²

The beliefs of the *Purānas* and *Tantras* are found in five main sects of Hinduism i.e. the *Vaishnavas*, the *Shaivas*, the *Shāktas*, the *Ganapatyas* and the *Sauryas*. They are worshippers of *Vishnū* (and his manifestations), *Shiva*, *Shaktī*, *Ganapati* (or *Ganesha*, the god of fortune) and *Sūrya* (Sun) respectively. The epithets used by all these sects for their gods are the same as are used for *Brahman*.

The worship of gods has been forbidden by *Adi Granth*,³ therefore all the above sects have been rejected.

According to *Adi Granth*, the Sun-god is under the influence of *māyā*.⁴ The sun and the moon revolve under the fear of God.⁵ They are just like earthen lamps.⁶ *Gāyatrī*, which is an invocation to the Sun-god is rejected.⁷ The worship of *Ganesha* and his symbols have also been rejected.⁸

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| 1. ਜਨਮ ਮਰਣ ਦੁਹਰੂ ਮਹਿ ਨਾਹੀ ਜਨ ਪਰਉਪਕਾਰੀ ਆਏ । | |
| ਜੀਅਦਾਨੁ ਦੇ ਭਗਤੀ ਲਾਇਨਿ ਹਰਿ ਸਿਉ ਲੈਨਿ ਮਿਲਾਏ । | (ਸੂਹੀ ਮ ੩੫) |
| 2. ਸਿਮ੍ਰਿਤਿ ਬੇਦ ਪੁਰਾਣ ਪ੍ਰਕਾਰਨਿ ਧੋਖੀਆਂ । | (ਸੂਹੀ ਮ ੪ ੫) |
| 3. ਮਾਇਆ ਅੰਤਰਿ ਭੀਨੋ ਦੇਵ । | (ਭੈਰਉ ਕਬੀਰ) |
| ਮਾਇਆ ਮੋਹਿ ਦੇਵੀ ਸਭ ਦੇਵਾ । | (ਗਉੜੀ ਮ ੪ ੧) |
| 4. ਛਿਅ ਜਤੀ ਮਾਇਆ ਕੇ ਬੰਦਾ । ਨਵੇ ਨਾਥ ਸੂਰਜ ਅਰੁ ਚੰਦਾ । | (ਭੈਰਉ ਕਬੀਰ) |
| 5. ਭੈ ਵਿਚ ਸੂਰਜ ਭੈ ਵਿਚ ਚੰਦ । | (ਆਸਾ ਕੀ ਵਾਰ ਮ ੪ ੧) |
| 6. ਚੰਦੁ ਸੂਰਜ ਦੀਵੜੇ..... | (ਮਲਾਰ ਨਾਮਦੇਵ) |
| 7. ਸੋਧਿਆ ਤਰਪਣੁ ਕਰਹਿ ਗਾਇਤ੍ਰੀ ਬਿਨੁ ਬੂਝੈ ਦੁਖ ਪਾਇਆ । | (ਸੋਰਠਿ ਮ ੩ ੩) |
| 8. ਸਿਲ੍ਹਾਜੁ ਜਿ ਰੜ ਗਏਸੀ । ਨਿਸਿ ਜਾਗਸਿ ਭਗਤਿ ਪ੍ਰਵੇਸੀ । | |
| ਪਗ ਨਾਰਸਿ ਚਿਤੁ ਅਕਰਮੀ । ਏ ਲੰਪਟ ਨਾਚ ਅਧਰਮੀ । | (ਪ੍ਰਭਾਤੀ ਬੋਣੀ) |

The Shāktas—the worshippers of Shaktī—are known as Shākat. According to *Adi Granth*, Shaktī is the maid-servant of Brahman. therefore instead of worshipping the Lord, why His servant be worshipped ?¹ There are several sub-sects of Shāktas. There is a mention of the followers of the goddess Bhagvatī in *Adi Granth*, who are far removed from Reality.² The goddess Bhagvatī or other goddesses do not know Brahman.³ The worship of these goddesses does not lead towards liberation, but brings rebirth.⁴

Thus a Sākat or Shākta, who is an idol-worshipper can never attain emansipation or final release.⁵ But in *Adi Granth*, the definition of Sākat is not limited to the worshipper of Shaktī only, but all those who worship any god or goddess are *Sākatas*.

Shakti is also called *Mahā Maī* and *Bhavānī* in *Adi Granth*.⁶

The Shākta system sprang from Shaivism. This cult gathers round the wife of Shiva. It is also associated with many other goddesses. Its origin seems to be the idea of inactivity of Shiva-Brahman and pure activity of Shaktī. Without Shaktī Shiva is like a dead body. This idea gives more importance to Shaktī cult.

Like Shaivism, the mystic and miraculous side of the Yoga system plays a great part in Shāktism. A great signi-

1. ਠਾਕੁਰੁ ਛੇਡਿ ਦਾਸੀ ਕਉ ਸਿਮਰਹਿ ਮਨਮੁਖ ਅੰਧ ਅਗਿਆਨਾ । (ਭੈਰਉ ਮਃ ੪)
ਚੇਰੀ ਕੀ ਸੇਵਾ ਕਰਹਿ ਠਾਕਰ ਨਹੀ ਦੀਸੈ । (ਗਉੜੀ ਮਃ ੧)
2. ਅੰਤਰਿ ਕਪਟੁ ਭਰਉਤੀ ਕਹਾਏ । ਪਾਖੰਡਿ ਪਾਰਬ੍ਰਹਮ ਕਏ ਨ ਪਾਏ । (ਸਿਰੀ ਰਾਗੁ ਸ਼ਃ ੩)
3. ਦੇਵੀਆ ਨਹੀ ਜਾਨੈ ਮਹਮ । ਸਭ ਉਪਰਿ ਅਲਖ ਪਾਰਬ੍ਰਹਮ । (ਰਾਮਕਲੀ ਮਃ ੫)
4. ਕਬੀਰ ਹਰਿ ਕਾ ਸਿਮਰਨ ਛਾਡਿ ਕੈ ਅਹੋਈ ਰਾਖੈ ਨਾਰਿ ।
ਗਦਹੀ ਹੋਇਕੈ ਅਉਤਰੈ ਭਾਤੁ ਸਹੈ ਮਨ ਚਾਰਿ । (ਸ਼ਲੋਕ ਕਬੀਰ)
5. ਭਰਮੈ ਭੂਲਾ ਸਾਕਤੁ ਫਿਰਤਾ । ਨੀਰ ਬਿਰੋਲੈ ਖਪਿ ਖਪਿ ਮਰਤਾ । (ਸੂਹੀ ਮਃ ੫)
6. ਮਾਹਾਂ ਮਾਈ ਕੀ ਪੂਜਾ ਕਰੈ । (ਗੋਂਡ ਨਾਮਦੇਵ)
ਤੂੰ ਕਹੀਅਤ ਹੀ ਆਦਿ ਭਵਾਨੀ । (ਗਾਂਡ ਨਾਮਦੇਵ)

fiance is attached to Mantras and Yantras in Shāktāism, but they have been condemned by *Adi Granth*.¹

Before coming to Shaivism, we should make a note of the doctrine of *Trimūrti*. According to this doctrine, Brahman is manifested as Brahmā, Vishnū and Shiva. Brahmā is the creator, Vishnū the preserver and Shiva the destroyer.² A sect arose after each manifestation; their names being Brahmā sect,³ Vaishnavism and Shaivism. When other five gods Vishnū, Shiva, Durgā, Gaṇeśha and Sūrya were prominent, Brahmā had already fallen into the background.⁴

Shaivism believes that Shiva is beginningless and omniscient. He creates the world with his Shaktī, which is His body and all-energy. The consciousness in the soul is eternal. This consciousness is perfect in the soul of the released, but obscured in the soul of the unliberated. Shiva-Shaktī is the cause of the bondage of the souls and also of their release. *Adi Granth* rejects the idea of Shiva being the Lord and Shaktī being all-energy and the cause of the bondage and release of the souls.⁵

According to Shaivism, Shiva-Shaktī "is the eternal world, the subtle link between concept and utterance. To this is attached the whole doctrine of Mantras. The theory of the existence of a system of Yogic nerves and circles in the body is taught."⁶

The above-mentioned system of nerves and circles in the body is known as Hathyoga. The name of Gorakhnāth

1. ਤੰਤ੍ਰ ਮੰਤ੍ਰ ਪਾਖੰਡ ਨ ਜਾਣਾ ਗੁਮ ਰਿਹੈ ਮਨ ਮਾਨਿਆ । (ਸੁਹੀ ਮਃ ੧ ਛੰਤ)

2. ਏਕਾ ਮਾਈ ਜੁਗਤਿ ਵਿਆਈ ਤਿਨਿ ਚੇਲੇ ਪਚਵਾਣੁ ।

ਬਿਨੁ ਸੰਸਾਰੀ ਇਕੁ ਭੰਡਾਰੀ ਇਕੁ ਲਾਏ ਦੀਬਾਣੁ ।

(ਜਪੁਜੀ)

3. Religious Literature of India by Farquhar page 148.

4. ibid page 179.

5. ਸਿਵ ਸਕਤਿ ਆਪਿ ਰੂਪਾਇਕੈ ਕਰਤਾ ਆਪੇ ਹੁਕਮੁ ਵਰਤਾਏ । (ਰਾਮਕਲੀ ਮਃ ੩ ਅਨੰਦੁ)

6. Religious Literature of India by Farquhar page 195.

is associated with the rise of this new type of Yoga. The followers of Gorakhnāth are known as Gorakhnāthis and Kanphātā Yogis (Split-eared Yogis). As has been said earlier, these Kanphātā Yogis held sway in the country upto the sixteenth century, when because of the Sikh Gurus and other saints of the Bhaktī Movement, their prestige began to wane. Guru Nanak met these Yogis several times in his travels and exchanged his view with them. Many verses are found in *Adi Granth* pertaining to these Yogis. *Sikh Goshta*, a longer poem of Guru Nanak contains his discussions with Yogis. The earliest reference to the practice of these Yogis is found in the hymn of Jaidev (in Raga Mārū), who belonged to twelfth century A.D.

Farquhar gives the thirteenth century as the probable century when Gorakhnāth flourished. His basis is the reference to Gorakhnāth in *Amritanubhava* of Gyāneshvara, the Marathi Saint, but the reference to the practice of Hathyoga in Jaidev's hymn refutes to the supposition of Farquhar. The probable century may be the eleventh century in this case.

According to Hathyoga, Yoga itself keeps the body in a healthy condition. By certain ritual purification of the body, the concentration of mind can be attained. With this basis in view, Hathyoga deals with eighty-four bodily postures, breath regulations and purifications of the inner parts of the body. These practices have been mentioned in *Adi Granth*.¹

The vocabulary of Shāktic Yoga is also found in *Adi Granth*. In the human body, there are a great number of nerves called naṛis, the most important is Sukhmanā (Sushumana) nerve connected with the spinal cord. Two more important nerves also join it namely Iṛā and Pingalā.²

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1. ਆਸਣ ਸਿਧ ਸਿਖਹਿ ਬਚੁਤੇਰੇ । (ਬਿਲਾਵਲੁ ਮਃ ੪)
ਨਿਵਲੀ ਕਰਾ। ਭੁਐਗਮ ਭਾਨੀ ਰੇਚਕ ਪੂਰਕ ਕੁੰਭ ਕਰੈ । (ਪ੍ਰਭਾਤੀ ਮਃ ੧)
 2. ਇੜਾ ਪਿੰਗੁਲਾ ਅਰੁਹ ਸੁਖਮਨਾ ਤੀਨਿ ਬਸਹਿ ਇਕ ਠਾਈ । (ਗਮਕਲੀ ਬਾਣੀ ਬੇਟੀ ਜੀਉ ਕੀ)

There are six great centres or circles in the body connected with nerves. Mūlādhāra is the lowest circle. Each of these circles is a lotus. They are situated one above the other, "Mūlādhāra the lowest and most important of all, contains Brahman in the form of a linga, and the Devi lies asleep, coiled three and a half times round the linga like a serpent. In this posture she is called kundalanī, the coiled one. By Shākta Yoga, she may be waked and induced to ascend to the highest Chakra. These channels and centres form the basis of all the miracle-working power, which the initiate can achieve."¹ The six circles, kundalanī and the miracle working power have been mentioned in *Adi Granth*. The use of miracle-working power has been condemned.²

Shāktic Yoga, is in fact, similar to Hathyoga. Shaktī is considered as sound, therefore in this Yoga great emphasis is laid on sound or word. That is the reason why Mantras are considered divine. *Nāda*, *bindu* and *bīja* have the creative power, These words occur in *Adi Granth* also.³

As compared to the Hathyoga, the Yoga of Pātanjalī is known as Rājyoga, but the word Rājyoga, as well as, the words Yoga and Yogī carry different interpretations in *Adi Granth*. The Hathyoga as depicted in *Adi Granth* is a queer mixture of Rājyoga of Pātanjalī, Hathyoga of Gorakhnāth and Yoga of Shāktas. There were different sects of Yogis, twelve in number⁴, out of which Āi was considered to be the best.⁵

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1. Religious Literature of India by Farquhar pages 201-2.
 2. ਕੁੰਡਲਨੀ ਸੁਰਬੀ ਸਤਸੰਗਤਿ। (ਸਵਯੇ ਮਹਲੇ ਰੇਬੇ ਕੇ)
ਉਲਟਤ ਪਵਨ ਰੁਕੁ ਖਟ ਭੇਦੇ। (ਗਉੜੀ ਕਬੀਰ)
ਬਿਨ ਨਾਵੈ ਪੈਨਣ ਖਾਣ ਸੁਭ ਬਾਦ ਹੈ ਧਿਗ ਸਿਧੀ ਧਿਗ ਕਰਮਾਤ। (ਮਹਲਾ ੩, ਵਾਰ ਸੋਰਠਿ)
 3. ਨਾਦ ਬਿੰਦ ਕੀ ਸੁਰਤਿ ਸਮਾਇ। (ਆਸਾ ਮਃ ੧)
ਬੀਜ ਮੰਤ੍ਰ ਸਰਬ ਕੋ ਗਿਆਨ। (ਗਉੜੀ ਮਃ ੫)
 4. ਬਾਰਹਿ ਮਹਿ ਜੋਗੀ ਭਰਮਾਏ। (ਰਾਮਕਲੀ ਮਹਲਾ ੧)
 5. ਆਈ ਪੰਥੀ ਸਗਲ ਜਮਾਤੀ (ਜਪੁਜੀ)

The Yogis were egoistic about their practices.¹ Their chief aim was the attainment of the hidden tenth door (Dasam Dvār), through Prāṇāyām, by closing the other nine doors;² by passing over three *guṇas* i.e. Tamas, Rajas; and Sattva or three states i.e. waking experience, dream state and dreamless sleep through concentration;³ by subduing various principle and the main and small naṛis or channels;⁴ by sitting in different postures.⁵ In the process of concentration a Yogi hears five kinds of *Shabda* called *Panch Shabda*.⁶

Īrā and Pīnglā represent sun and moon or Ganges and Yamuna.⁷ Mind or *Manas* lives on vital air.⁸ The vital air resides in the naval.⁹ The mind resides in the heart.¹⁰ The word or *Shabda* exists in form.¹¹ God can be known through the body.¹² When heart, body, naval and sky were not created, the mind lived in the void (Sunn).¹³

Thus it is clear that the vocabulary of Hathyoga and Shākta Yoga is found in *Adi Granth*, but the practices pertaining thereto have been refuted. The Yogic terms have

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| 1. ਜੋਗੀ ਕਹਹਿ ਜੋਗੁ ਭਲ ਮੀਠਾ ਅਵਰ ਨ ਦੂਜਾ ਭਾਈ । | (ਗਉੜੀ ਕਬੀਰ) |
| 2. ਨਉ ਦੁਆਰੇ ਪਰਗਟੁ ਕੀਏ ਦਸਵਾ ਗੁਪਤੁ ਛਪਾਇਆ । | (ਰਾਮਕਲੀ ਮ: ੩, ਅਨੰਦੁ) |
| 3. ਤਾੜੀ ਲਾਗੀ ਤ੍ਰਿਪਲੁ ਪਲਟੀਐ ਛੁਟੈ ਹੋਇ ਪਸਾਰੀ । | (ਗਉੜੀ ਕਬੀਰ) |
| 4. ਗਜ ਨਵ ਗਜ ਦਸ ਗਜ ਟਿਕੀਸ ਪੁਰੀਆ ਏਕ ਤਨਾਈ । | |
| ਸਾਠ ਸੂਤ ਨਵਖੰਡ ਬਹਤਰਿ ਪਾਟ ਲਗੇ ਅਧਿਕਾਈ । | (ਗਉੜੀ ਕਬੀਰ) |
| 5. ਆਂਟ ਸੋਤੀ ਨਾਕੁ ਪਕੜਹਿ ਸੂਬਤੇ ਤਿਨਿ ਲੋਅ । | (ਧਨਾਸਰੀ ਮਹਲਾ ੧) |
| 6. ਪੈਰ ਸਬਦ ਬੁਣਕਾਰੁ ਨਿਰਾਲਮੁ ਪ੍ਰਭਿ ਆਪੇ ਵਾਇ ਸੁਣਾਇਆ । | (ਮਾਰੂ ਮ: ੧) |
| 7. ਚੰਦਸਤ ਭੇਇਆ ਨਾਦਸਤ ਪੂਰਿਆ ਸੂਰਸਤ ਖੋੜਸਾਦਤੁ ਕੀਆ । | (ਮਾਰੂ ਜੈਦੇਉ) |
| 8. ਮਨ ਕਾ ਜੀਉ ਪਵਨ ਕਬੀਅਲੇ | (ਸਿਧ ਗੋਸ਼ਟ) |
| 9. ਨਾਭਿ ਪਵਨੁ ਘਰਿ ਆਸਣ ਬੈਸੈ | (ਸਿਧ ਗੋਸ਼ਟ) |
| 10. ਇਹੁ ਮਨੁ ਨਿਹਚਲੁ ਹਿਰਦੈ ਵਸੀਅਲੇ | (ਸਿਧ ਗੋਸ਼ਟ) |
| 11. ਰੂਪੁ ਨ ਹੋਤੋ ਰੇਖ ਨ ਕਾਈ ਤਾ ਸਬਦਿ ਕਹਾ ਲਿਵ ਲਾਈ । | (ਸਿਧ ਗੋਸ਼ਟ) |
| 12. ਰਕਤੁ ਬਿੰਦੁ ਕੀ ਮਤੀ ਨ ਹੋਤੀ ਮਿਤਿ ਕੀਮਤਿ ਨਹੀ ਪਾਈ । | (ਸਿਧ ਗੋਸ਼ਟ) |
| 13. ਹਿਰਦਾ ਦੇਹ ਨ ਹੋਤੀ ਅਉਧੁ ਤਉ ਮਨੁ ਸੁੰਨਿ ਰਹੈ ਬੈਰਾਗੀ । | |
| ਨਾਭਿ ਕਮਲੁ ਅਸਬੰਭੁ ਨ ਹੋਤੋ ਤਾ ਨਿਜ ਘਰਿ ਬਸਤਉ ਪਵਨੁ ਅਨਗਾਹੀ । | |
| ਰਉਨੁ ਗਗਨੁ ਜਬ ਤਬਹਿ ਨ ਹੋਤਉ ਤ੍ਰਿਭਵਨ ਜੋਤਿ ਆਪੇ ਨਿਰੰਕਾਰੁ । | (ਸਿਧ ਗੋਸ਼ਟ) |

been interpreted by the Saint-poets in their own way. The hymn of Bhagat Benī in Raga Rāmkalī is a typical example.

The names of Gorakh, Matsyendra (Machhindra), Charpat and Lohreepā, the prominent Yogis, are found in *Adi Granth*.¹ These names are historical names. Matsyendranāth was the Guru of Gorakhnāth and Gorakhnāth was the Guru of Charpat and Lohreepā. Machhindra, Charpat and Lohreepā who are said to have held discussions with Guru Nanak, cannot be said to be the historical characters mentioned above, because they lived long before Guru Nanak. These names appear to be the names of contemporary Yogis. But it is also probable that during their discussions, the contemporary Yogis might have quoted their ancient authorities and Guru Nanak while composing his poems might have kept the ancient authorities in view. In *Rāmkalī kī Vār* there are five names of Isar, Gorakhnāth, Gopīchand, Charpat and Bharthhar, who were all Yogis of different orders *i.e.* house-holder (Girhī), Ascetic (Avdhūtī), Udasi, Pākhandī and Vairāgī. All these Yogis have been condemned by the Guru, especially the Pākhandīs or Vām Mārgīs, who are Shāktas.

Vām Mārgīs of Vāmachārī cult believe in Chakra-Pūjā or circle-worship. Members of a family—men and women—meet in secret at night in a circle. They repeat Mantras and indulge in taking wine, meat, fish, parched grain and

1. ਸੁਣ ਮਾਛਿੰਦ੍ਰਾ ਨਾਨਕ ਬੋਲੈ । (ਰਾਮਕਲੀ ਮਃ ੧)
ਗੋਰਖ ਪੂਤ੍ਰ ਲੋਹਾਰੀਪਾ ਬੋਲੈ..... (ਸਿਧ ਗੋਸ਼ਟ)
ਚਰਪਟ ਬੋਲੈ ਅੰਤ੍ਰਿਧੁ ਨਾਨਕ ਦੇਹੁ ਸਚਾ ਬੀਚਾਰੇ । (ਸਿਧ ਗੋਸ਼ਟ)
2. ਪਰਧਨ ਪਰਤਨੁ ਪਰਤੀਅ ਨਿੰਦਾ ਅਖਾਧ ਖਾਹਿ ਹਰਕਾਇਆ । (ਆਸਾ ਮਃ ੫)
ਘਰ ਕੀ ਨਾਹਿ ਤਿਆਗੇ ਅੰਧਾ । ਪਰਨਾਰੀ ਸਿਉ ਘਾਲੈ ਧੰਧਾ । (ਭੈਰਉ ਨਾਮਦੇਵ)
3. ਪੰਚ ਮਸਮੀ ਜੋ ਪੰਚ ਨ ਰਾਖੈ । ਸਿਥਿਆ ਰਸਨਾ ਨਿਤ ਉਠ ਭਾਖੈ ।
ਚਕ੍ਰ ਬਣਾਇ ਕਰੈ ਪਾਖੰਡ । ਬੁਰਿ ਬੁਰਿ ਪਚੈ ਜੈਸੇ ਤ੍ਰਿਅ ਰੰਡ । (ਭੈਰਉ ਮਃ ੫)

sexual intercourse.¹ Vāmachārīs worship Shiva, Shaktī, Bhaifo etc. Their worship is also condemned in *Adi Granth*.²

One of the forms of Shākta cult is sorcery, which has been condemned in *Adi Granth*.³

Most important of all the Hindu cults is Vaishnavism. Whereas Tantras are of special importance to the worshippers of Shākta and Shiva, the Purānas are of special importance to the Vaishnavas. During the times of the Saint-poets, Vaishnavas wielded great influence like Kanphātā Yogīs. Their practices have been condemned in *Adi Granth*.⁴

Vaishnavas adore Vishnū and perform Vedic rites. In the course of time, several sects of Vaishnavism came into being. Bhāgavat community of Vaishnavas was in existence in the Gupta period when early Purānas were written. They are also known as Vaishnava Smārtas.⁵ Harivaṁsa Purāna is said to be a Bhāgvata document, while Vishnū Purāna was the production of another sect known as Pancharātras. The Bhāgvatas and Smārtas worship five gods i.e. Vishnū, Shiva, Durgā, Gaṇesha and Sūrya and accept Advaita Vedānta of Sankara. The Panchrātra followed

1. ਇਕਤੁ ਪਤਰਿ ਭਭਿ ਉਰਕਟ ਕੁਰਕਟ ਇਕਤੁ ਪਤਰਿ ਭਰਿ ਪਾਨੀ ।
ਆਸਿ ਪਾਸਿ ਪੰਚ ਜੋਗੀਆ ਬੈਠੇ ਬੀਚ ਨਕਟ ਦੇ ਰਾਨੀ ।.....
ਸਗਲ ਮਾਹਿ ਨਕਟੀ ਕਾ ਵਾਸਾ ਸਗਲ ਮਾਹਿ ਅਉਹੋਰੀ ।
ਸਗਲਿਆ ਕੀ ਹਉ ਬਹਿਨ ਭਾਨਜੀ ਜਿਨਹਿ ਬਰੀ ਤਿਸ ਚੇਰੀ । (ਆਸਾ ਕਬੀਰ)
2. ਭੈਰਉ ਭੂਤ ਸੀਤਲਾ ਧਾਵੈ । ਖਰ ਬਾਹਨ ਓਹ ਛਾਰ ਉਡਾਵੈ ।੧॥.....
ਸ਼ਿਵ ਸ਼ਿਵ ਕਰਤੇ ਜੇ ਨਰੁ ਧਿਆਵੈ । ਮਰਦ ਚਢੇ ਭਉਰੂ ਦਮਕਾਵੈ ।੨॥
ਮਹਾ ਮਾਈ ਕੀ ਪੂਜਾ ਕਰੈ । ਨਰ ਸੈ ਨਾਰਿ ਹੋਇ ਅਉਤਰੈ ।੩॥
ਤੂ ਕਹੀਅਤ ਹੀ ਆਇ ਭਵਾਨੀ । ਮੁਕਤਿ ਕੀ ਬਰੀਆ ਕਹਾ ਛਪਾਨੀ ।੪॥ (ਗੋਂਡ ਨਾਮਦੇਵ)
3. ਕਾਮਣਿਆਰੀ ਕਾਮਣ ਪਾਏ ਬਹੁਰੰਗੀ ਗਲ ਤਾਗਾ ।
ਹੋਛੀ ਮਤ ਭਇਆ ਮਨ ਹੋਛਾ ਗੁੜ ਸਾ ਮਖੀ ਖਾਇਆ । (ਵਡਹੰਸ ਮਃ ੧ ਅਲਾਹੁਣੀਆਂ)
4. ਬੈਸਨੋ ਨਾਮਕਰਤ ਖਟਾ ਕਰਮਾ ਅੰਤਰਿ ਲੋਭ ਜੂਠਾਨ । (ਸਾਰੰਗ ਮਃ ੫)
5. Smārta word is from Smriti. The Smārtas worship according to the instruction of Smritis and Grihya Sūtras of their school.

Samhitas. The beliefs and practices of Vaishnavas are written in them, but they brought Shākta principles in Vaishnava sect. In the period between 550 A.D. and 900 A.D., there arose three sub-sects *i.e.* Tamil Vaishnavas, the Narasimha sect and the Rāmā sect. Most of the Purāṇas were written in this period.

From 900 A.D. to 1350 A.D. came the Bhaktī period in Vaishnava Literature. Bhāgavata Purāṇa of Bhāgavata Community is said to be written in the beginning of this period. It is a fundamental work of Indian mysticism, propounding the doctrine of Bhaktī, like the preceding Śāṇḍilya and and Nārada Bhaktī-Sūtras. Harvaṃsa Purāṇa and Vishnū Purāṇa give the whole life of Krishna, but Bhāgavata Purāṇa deals mostly with his early life. Bhāgavata Purāṇa is a gospel of divine life presenting the ideal that Krishna is the most perfect of all Avatāras.

This great work *Bhāgavata* cast great influence on the later works. The author of Gyaneśwari (written in 1290 A.D.) though lays great stress on Yoga, appears to have been influenced by Bhāgavat. Mādhva, whose mention has been made earlier, was the founder of a sect called the Mādhvas, which was directly founded on Bhāgavata Purāṇa.

Rādhā has neither been recognised by Bhāgavatas nor Mādhvas. The sects which recognised Rādhā at first were the Vishnūswāmīs and Nimbārkas. The system of Vishnūswāmī was exactly the Mādhva system with the addition of Rādhā.

In this period Tamil Vaishnavas developed into Sri Vaishnava sect. The Saint-poets of Tamil Vaishnavas are regarded as the teachers of Sri Vaishnava sect. Another Pancharātra sect was the Manbhaus. Sri Vaishnavas worshipped Vishnū, while Manbhaus worshipped Krishna alone. Dattātreya is the source of Manbhaus system. The Sri Vaishnava system follows the Viṣṭadvaita of Rāmānuja. Rāmānanda who was one of the disciples of Rāmānuja, lays emphasis on the worship of Rāma and Sitā. One of his

hymns also appears in *Adi Granth*. The Manbhaus refuse to worship the images, but they worship the symbol of their own God like Vira Shaivas.

A close study of the above description of the Vaishnavas shows that they were idol-worshippers. They believed in incarnations or Avatāras. They held Vedas as the authority and performed the rituals enjoined by them. All these things have not been accepted by *Adi Granth*.

The ideas of devotion and service in Vaishnavism have been accepted by *Adi Granth*,¹ but the insistence of Vaishnavas on vegetarian diet has been rejected.² The Vaishnava saints encourage Sannyās, while the saint-poets of *Adi Granth* condemn it.³

After going through the crystallised beliefs of different Indian religions in the times of the Saint-poets of *Adi Granth*, heterodox, as well as orthodox, we come to Islām, which had established itself in India. Bābā Farīd was a Muslim mystic of twelfth century, whose verses have been included in *Adi Granth*.

The holy book of Muslims is Qurān. The following quotation from Qurān gives us a glimpse of the prominent beliefs of Islām :—

"It is not righteousness that you turn your faces towards the east and west ; But righteousness is this that one should believe in Allah, and the last day, and the angels and the Book and the Prophets ; And give away wealth out of love for him, to the near of kin and orphans and the needy and the wayfarers and the beggars and for the captives ; and keep up prayer and give alms....." (Qurān—ii, 171).

Islām is a monotheistic religion, Monotheism in *Adi Granth* might be due to the Semitic influences. But the

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1. ਪਾਸੀ ਪਖਾ ਪੀਸੁ ਦਾਸ ਕੈ ਤਬ ਹੋਹਿ ਨਿਹਾਲੁ । (ਬਿਲਾਵਲੁ ਮਃ ੫)
 2. ਮਾਸੁ ਮਾਸੁ ਕਰਿ ਮੂਰਖੁ ਬਗੜੈ..... (ਮਲਾਰ ਕੀ ਵਾਰ ਮਃ ੧)
 3. ਅੰਤਰ ਮਲ ਨਿਰਮਲ ਨਹੀ ਕੀਨਾ ਬਾਹਰ ਭੇਖ ਉਦਾਸੀ ।
ਹਿਰਦੈ ਕਮਲ ਘਟ ਬਹੁਮ ਨ ਚੀਨਾ ਕਾਹੇ ਭਇਆ ਸੰਨਿਆਸੀ । (ਗੁਜਰੀ ਤ੍ਰਿਲੋਚਨ)

belief in any other prophet or angel except God has been rejected. The Muslim prophet or the Hindu gods were not acceptable to the Gurus. Hindus worship the images of their gods, but Muslims are the idol-breakers. They condemn the idol-worship and *Adi Granth* also takes the similar view.¹

The Muslim belief of the Fatherhood of God and the Brotherhood of Man has been accepted by *Adi Granth*. But according to *Adi Granth* God is not only Father, but He is Mother, Brother, Husband and Friend also.²

The belief in a Universal God, Universal Prophet, Prayer, Fasting, Pilgrimage, Zakāt and alms are the significant principles of Islām. As has been said above, the idea of Universal God has been accepted and that of a universal prophet rejected by *Adi Granth*.³ There is a great similarity in the mode of prayer i.e. the congregational prayer. Great significance is attached to *Sad Sangat* in *Adi Granth*.⁴ Fasting and Pilgrimage are the religious practices and they have not been accepted as in the case of Hindu practices.⁵ Alms for the poor and needy are encouraged.⁶

Many words of the Muslim religious diction occur in *Adi Granth*. From eleventh century onward, there was impact of Semitic culture and civilization on Hindu culture and civilization. The Hindu Saint-poets and the Sūfis or Muslim divines came into contact.

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| 1. ਨਾਵਹਿ ਧੋਵਹਿ ਪੂਜਹਿ ਸੈਲਾ । ਬਿਨ ਹਰਿ ਰਾਤੇ ਸੇਲੇ ਸੈਲਾ । | (ਰਾਮਕਲੀ ਮਃ ੧) |
| 2. ਤੂੰ ਸੇਰਾ ਪਿਤਾ ਤੂੰ ਹੈ ਸੇਰਾ ਮਾਤਾ । ਤੂੰ ਸੇਰਾ ਬੰਧੁ ਤੂੰ ਸੇਰਾ ਭ੍ਰਾਤਾ । | (ਮਾਝ ਮਃ ੫) |
| ਨਾਕੁਰੁ ਏਕੁ ਸਥਾਈ ਨਾਰ । | (ਰਾਮਕਲੀ ਮਃ ੧) |
| ਸਾਜਨੜਾ ਮੇਰਾ ਸਾਜਨੜਾ..... | (ਰਾਮਕਲੀ ਮਃ ੫) |
| 3. ਅਵਰੁ ਦੂਜਾ ਕਿਉ ਸੇਵੀਐ ਜੰਮੇ ਤੈ ਮਰਿ ਜਾਇ । | (ਗੁਜਰੀ ਕੀ ਵਾਰ ਮਃ ੩) |
| 4. ਸਤਸੰਗਤਿ ਮਿਲੈ ਸੁ ਤਰਿਆ । | (ਗੁਜਰੀ ਮਃ ੫) |
| 5. ਵਰਤ ਨ ਰਹਉ ਨ ਮਹ ਰਮਦਾਨਾ ।..... | |
| ਹਜ ਕਾਥੈ ਜਾਉ ਨ ਤੀਰਥ ਪੂਜਾ ।..... | (ਭੈਰਉ ਮਃ ੫) |
| 6. ਘਾਲਿ ਖਾਇ ਕਿਛੁ ਹਥਹੁ ਰੇਹਿ । | (ਸਾਰੰਗ ਕੀ ਵਾਰ ਸਃ ੪, ਸਲੋਕ ਮਃ ੧) |

“Wherever ye turn, there is Allah”—This quotation from Qurān exhibits Pantheism, which is also found in *Adi Granth*.¹

God is great and merciful, but according to Qurān, God is sometimes full of wrath. This attribute of God is not found in *Adi Granth*. He is always Merciful.² In Qurān, there is great emphasis on the Will of God. The idea of the Will of God is the same as the doctrine of *Hukam* in *Adi Granth*. But the Hindu doctrines of Karma and Transmigration accepted by *Adi Granth* do not find a place in Muslim Philosophy.

There is some similarity in the *Mwl Mantra* of *Adi Granth* and the *Kalmā* of Qurān. The condemnation of asceticism in also similar.

“Islām does not take the soul as a different entity that decends from somewhere and mixes with the body. The soul, at its inception, lies concealed in the animal consciousness of man ; it comes to the surface at a later stage, after which further development makes it perfect.” But *Adi Granth* follows the Hindu conception of the soul.

Upto this place we have made a study of the beliefs of Orthodox Muslims, now we come to Sūfis, who did a great service in preaching Islām in India after the invasion. Sūfism was a reaction against formalism in Islām. It is based upon Love of God and service of humanity. In this respect, it is very close to the ideals preached by *Adi Granth*. Love is one of attributes of God. The Sūfis lay emphasis on becoming the beloved of God and not on becoming the son of God. Thus Fatherhood of God seems

1. ਬਹੁਮੁ ਦੀਸੈ ਬਹੁਮ ਸੁਣੀਐ ਏਕੁ ਏਕੁ ਵਖਾਣੀਐ ।
ਯਾਤਮ ਪਸਾਰਾ ਕਰਣਹਾਰਾ ਪ੍ਰਭ ਬਿਨਾ ਨਹੀ ਜਾਣੀਐ । (ਬਿਲਾਵਲੁ ਮਹਲਾ ੫)
2. ਬਹੁ ਗੁਣ ਮੇਰੈ ਸਾਹਿਬੈ ਭਾਈ ਹਉ ਤਿਸ ਕੈ ਬਲਿ ਜਾਉ ।
ਓਹ ਨਿਰਗੁਹਿਯਾਰੈ ਪਾਲਦਾ ਭਾਈ ਦੇਇ ਨਿਥਾਵੈ ਥਾਉ । (ਸੋਰਠਿ ਮਃ ੫)
3. Religions of the Empire edited by William Loftus Hare pages 66-7.

an imperfect idea to them. The Saint-poets of *Adi Granth* also call themselves wives of the Lord.¹ Sūfis, like the Saint-poets, believe in total submission.

Sūfis have their own terminology and the same is found to some extent in *Adi Granth*, because the Saint-poets very often met the Sūfi divines and exchanged their ideas with them. Guru Nanak met Sheikh Brahm, the spiritual descendent of Bābā Farīd and several others.

Sūfis rely on the Holy Qurān and the Traditions and the sayings of other Muslim saints. Before setting out to seek God, the Sūfi follows the Muslim law or *Sharīat*. When a Sūfi becomes a Sālik (Traveller), he traverses the path of *Tarīqat* observing repentance, abstinence, renunciation, Poverty, Patience, Trust in God and Satisfaction. After travelling through this path, he goes to the higher plane of *Mārifat* (Gnosis) and *Haqīqat* (The Truth). Guru Arjan, while addressing the Muslim divines, used the above italicised words in his verses.²

There are further stages in the spiritual advancement of a Sūfi. They are *Fanā*, *Liqā* and *Baqā*. In *Fanā*, the adept becomes merged in Divine presence. This involves *Baqā*, the continuance of his real existence. This aim of continuance is actuated by the desire for unification, which is known as *Liqā*.

The advanced Sūfis claim two more stages viz. *Lahūt* and *Nasūt*. After *Baqā*, the Sūfi steps into *Lahūt*, where he remembers nothing but God. The highest stage is *Nasūt*, when the Prophet is the only instrument and God works through him.

These stages do not correspond exactly with the stages mentioned in *Adi Granth*. *Dharam Khand* is the same as

1. ਭਰਤਾ ਕਹੈ ਸੁ ਮਾਨੀਐ ਇਹੁ ਸੀਗਾਰ ਬਾਨਇ ਰੀ । (ਆਸਾ ਮਃ ੫)
ਹਉ ਜਾਇ ਪੁਛਾ ਸੋਹਾਗ ਸੋਹਾਗਨਿ ਤੁਸੀ ਕਿਉ ਪਿਰੁ ਪਾਇਅਸਾ ਪੁਛੁ ਸੋਰਾ । (ਵਡਹੰਸ ਮਃ ੪)
2. ਸਰਾ ਸਰੀਅਤਿ ਲੇ ਕੰਮਾਵਹੁ । ਤਰੀਕਤਿ ਤਰਕ ਖੋਜਿ ਟੋਲਾਵਹੁ ।
ਮਾਰਫਤਿ ਮਨੁ ਮਾਰਹੁ ਅਬਦਾਲਾ ਮਿਲਹੁ ਹਕੀਕਤਿ ਜਿਤੁ ਫਿਰਿ ਨ ਮਰਾ । (ਮਾਰੂ ਮਃ ੫)

Shari'at and *Giān Khand* may be the same as *Marifat*, but there are points of differences in these stages also. The idea of renunciation developed in Sūfism has not been accepted by *Adi Granth*, but the singing of the hymns, set in music, in praise of the Lord has been accepted. To observe poverty in becoming a Dervesh is not acceptable.¹ The Gurus have given their own interpretation, wherever they differ in the Shalokas of Farīd (and Kabīr also).

Sūfism is monotheistic and monistic. It emphasises the spiritual greatness and condemns formalism and external rituals like *Adi Granth*.

Wherever the words *Veda Kateba* occur in *Adi Granth*, the former means Vedas, Shāstras and Purānas and the later means the four holy books of the non-Indians i.e. Toret, Zabūr, Anjil and Qurān. During his travels, Guru Nanak went outside India and it is probable that he might have met the followers of these holy books, but it is not certain whether he was influenced by any of these. Qurān was the last of these holy books and it contains the references to the rest of the three, therefore, the first three holy books must have attracted the attention of Guru Nanak and others through Qurān. Moreover, it is historically proved that Guru Nanak went to Meccā, Medīnā and Baghdād, the centres of Islām. In India also, he met Muslim saints. In his discussions with the Muslim divines, he might have gained the knowledge of these holy books.

In his travels Guru Nanak might have even met the followers of Zoroāster, Judās and Christ. The ideas about God and Satan prevalent among these were also there in Islām. Avestā of Zoroāster and Bible (Anjil) of Christianity contain similar ideas preached by Guru Nanak, but similarity is not always there by influence, but by chance also. The code of morality in Avestā resembles with that

1. ਦਰਵੇਸ਼ੀ ਕੇ ਜਾਣਸੀ ਵਿਚਲਾ ਕੇ ਦਰਵੇਸ਼ ।

ਜੇ ਘਰ ਘਟ ਹੋਵੈ ਮੰਗਦਾ ਪ੍ਰਿਥ ਜੀਵਣ ਪ੍ਰਿਥ ਵੇਸ਼ ।

(ਮਹਲਾ ੩, ਵਾਰ ਬਿਹਾਗੜਾ)

of *Adi Granth*. Jewish *Mantra* is similar to *Mūl Mantra* and the Jewish concept of God as Name is also found in *Adi Granth*. Fatherhood of God, brotherhood of man and Divine Grace are the important common elements in Christianity and *Adi Granth*.

Some Christian missionaries have tried to preach the idea that the Guru was greatly influenced by Christianity. The word *Isai* ਈਸੈ¹ used for God has been misinterpreted as *Isa* or Christ by these missionaries.² Rev. E. Guilford in his booklet entitled *Sikhism*³ has tried to show the similarity in the following way :

“One Slok (Couplet) from the Granth, which has a Christian colouring may be given here :—

Je wad Ap te wad teri dat.

Jin din kar ke kiti rat.

As great as Thou thyself art, so great is Thy gift,
Who having created the day didst create the night.

“On reading this, the mind at once goes to the first chapter of St. John's Gospel. There are many other Slokas in the Granth which bear a remarkable resemblance to much that is found in the Gospels. This likeness led a learned Indian Christian of the district of Gujrat to study the Granth closely, and the conclusion he came to was that Nanak was a convinced Christian, who taught, but in obscure language, the whole doctrine of the life of Christ, from his birth to his Ascension.” But the writer has concluded this thought in a reserved way. He says, “Without further light that has yet been thrown on this interesting subject, it would be difficult to accept this statement.”

1. *Isai* is the first word of the *Iṣopanishad*. It means God. The Guru seems to have accepted it from the *Upanishad*.
2. ਬਲਿ ਬਲਿ ਜਾਈ ਪੁਤ ਅਪੁਨੇ ਈਸੈ । (ਮਾਰੂ ਸੋਲਹੇ ੪੪ ੫)
See also *Gūrmāt Nirṇaya Bhandār* by Giani Lal Singh.
3. *Sikhism* in non-Christian Religions series by the Rev. E. Guilford, C.M.S. Missionary in Tarn Taran, Punjab—Printed at the Lay Reader Headquarters, 7, Dean's Yard, Westminster, in 1915.

CHAPTER VIII

THE CONCEPT OF A GROWING AND SPIRITUAL—ETHICAL RELIGION

Spirit of devotion related to ethical life and thought—Rāmananda, Nāmdēv, Kabīr and Sikh Gurus sing in the same strain—Ethical greatness as basis for spiritual greatness—The sinful and virtuous acts—Godly attributes—Personal Ethics—The company of the 'Good'—The necessity of a living teacher—Friendship, Meditation, Earnestness, Sociability, Service, Patience, Appreciativeness, Right Speech, Truth, Modesty, Love of Justice, Mercy—State—Ethics.

CHAPTER VIII

THE CONCEPT OF A GROWING AND SPIRITUAL—ETHICAL RELIGION

The Brahmanic rituals have been described in one of the preceding chapters along with the condemnation of this formalism by the Saint-poets of *Adi Granth*. These rituals have been the result of the organisation of the Hindu society into four major castes *i.e.* Brahman, Kshatriya, Vaishya and Shūdra and four orders of life *viz.* Brahmacharya, Grahasthya, Vānaprastha and Sannyāsa. The prominent Brahman caste represented the spiritual side of the Hindu society. The ideal of asceticism or Sannyāsa for a Hindu also showed the preference of a Hindu for the spiritual domain.

The Varnāshrama Dharma laid down certain duties for the Hindus of different castes and orders of life. These duties enjoined the followers to lead a life of piety by performing certain acts. In this way only, he could please the gods and attain the state of bliss after death. The Śrutis and Sūtras and other scriptures represented the divine Will. Thus, religion became the source of morality. The *nitya* and *naimittika* Karmas were performed as they were ordained by the scriptures. In addition to these positive prescriptions, there were *nishedas* or negative injunctions. In this way, people were forbidden from evil deeds. A person had to perform some universal duties also without any consideration to caste or stage of life *e.g.* the abjuration of six deadly sins—lust, anger, greed, infatuation, pride and jealousy.

The Vedantic theory of progressive salvation (Karmamuktī) held that the ethical activities of gods even helped

them to attain spiritual progress. Bhagavad Gītā maintained that "Moral action, devotion and meditation are each a spiritual way of approaching God according to the constitution of the believer and his conception of God."¹

With the Purāṇic doctrine of Avatāra began the Bhakti Movement recognising different incarnations of Vishṇu as the object of worship. The worship of Krishna and Rādhā and Rāma and Sītā is significant. The first incarnation i.e. Krishna remained popular for several centuries, because of the powerful influence of Bhāgavat Purāṇa. Rāmānuja, Mādhva, Nimbārka and Vallabha stressed on the worship of Vishṇu or his incarnations. But the devotion to legendary Krishna and Rādhā sometimes led to worst excesses and licentiousness. The worship of Rāma and Sītā represented by Rāmānanda was free from impure admixtures and led to healthier influences.

The Tantras give rise to two other important sects viz. Shaivism and Shāktaiism which developed immoral practices in their devotion like Krishna and Rādhā worshippers and even worse than them. They were unethical and we are not concerned with them.

Rāmānanda who has been mentioned above was the originator of the healthier morality. He is said to have been born in the beginning of the fifteenth century.² One of his hymns has been included in *Adi Granth*. Rāmānanda was at first a Vaishnava, but later on become a worshipper of Nirguṇ Brahman, whom he also named Rāma. He condemned Varnāshrama Dharma and accepted disciples from low castes. This was probably the influence of Islām, which believed in the brotherhood of man. Among his disciples were Ravidās, Kabir, Pipā, Saiṇ, Dhannā and Parmāṇand, whose hymns were included in *Adi Granth*. Saiṇ, in his

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1. The Cultural Heritage of India, Vol. III, II edition, page 639.
 2. The Religious Quest of India by J.N. Farquhar page 172.

hymn, mentions the devotional greatness of Rāmānanda towards Rāma.¹

Rāmānanda in his hymn mentions the purity of mind, which he associates with his devotion. He refutes the religious practices of Vaishnavas :

*My outward quest is at an end,
My Love is within my home.
My Mind strays not,
It hath become pure.
One day the desire crept in my mind,
And incensed with Chandan etc.,
I went to the house of Lord Brahman,
But the preceptor showed the Brahman within the
heart. (Basant Rāmānanda)

In this hymn, Rāmānanda commends inward purity as the only way of deliverance. The Brahman being within us, it is futile to go to the temples and perform Pūjā Ceremonies. It can be said that Rāmānanda was the originator of the new thought. We already find this revolutionary idea in *Bhaktirātnāvalī*, a work of about 1400 A.D. and influenced by Bhāgavat Purāna.²

“Neither charity, nor asceticism, nor sacrifices, nor purificatory rites, nor penances and religious vows please

1. ਰਾਮ ਭਗਤ ਰਾਮਾਨੰਦ ਜਾਨੈ । ਪੂਰਨ ਪਰਮਾਨੰਦ ਬਖਾਨੈ । (ਧਨਾਸਰੀ ਸ੍ਰੀ ਜੈਣ)

The word Parmānand in the second verse may be the name of the brother disciple of Shri Saiṇ.

*ਕਤ ਜਾਈਐ ਰੇ ਘਰ ਲਾਗੋ ਦੇਗੁ ।

ਮੇਰਾ ਚਿਤ ਨ ਚਲੈ ਮਨੁ ਭਇਓ ਪੰਗੁ ।੧। ਰਹਾਉ ।

ਏਕ ਦਿਵਸ ਮਨ ਭਈ ਉਮੰਗ । ਘਸਿ ਚੰਦਨ ਚੋਆ ਬਹੁ ਸੁਗੰਧ ।

ਪੂਜਨ ਚਾਲੀ ਬ੍ਰਹਮ ਠਾਇ ।

ਸੋ ਬ੍ਰਹਮੁ ਬਤਾਇਓ ਗੁਰ ਮਨ ਹੀ ਮਾਹਿ ।੧।

(ਬਸੰਤੁ ਰਾਮਾਨੰਦ)

2. Religious Quest of India by Farquhar, pages 168-69

Him. He is pleased with pure devotion. Everything else is futile, mere mockery."¹

Before coming to Kabīr, the prominent disciple of Rāmānanda, it is necessary to turn towards Marāthā-Saint Nāmdev whose verses have been included in *Adi Granth*. He belongs to the fourteenth century of the Christian era. In his poetry, there is clear indication of his belonging to the Vaishnavite family of saints, but he is against idolatry. His poetry contains praises of Beethul or Vithul (from Vithoba), a name which the saint applies to Nirgun Brahman. He sings in the same strain as Rāmānanda :

- *1. O heretic mind : Do not be a hypocrite,
Always remember the Name of the Lord.
(Rāmkalī Nāmdev)
2. The sinner resides in fire, always burning,
Without the *Bhakti* of the Lord, he is led astray.
(Bhairō Nāmdev)
3. O mind : Why dost thou wander in the forest of
senses ?

Thou hast lost thyself in a mirage. (Sārang Nāmdev)
We find here that the spirit of devotion has been related to ethical life and thought.

Kabīr, the prominent disciple of Rāmānanda and Guru Nānak, the founder of Sikhism also hold the same view.

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1. As quoted in *Religious Quest of India* by Farquhar this quotation is from the English Translation of *Bhaktiratnāvalī*, page 26.

- *੧. ਛੋਡਿ ਛੋਡਿ ਹੋ ਪਾਖੰਡੀ ਮਨ ਕਪਟ ਨ ਕੀਜੈ ।
ਹਰਿ ਕਾ ਨਾਮੁ ਨਿਤ ਨਿਤਹਿ ਲੀਜੈ ।੧। ਰਹਾਉ । (ਰਾਮਕਲੀ ਨਾਮਦੇਵ)
੨. ਪਾਪੀ ਕਾ ਘਰ ਅਗਨੇ ਮਾਹਿ ।
ਜਲਤ ਰਹੈ ਮਿਟਵੈ ਕਬ ਨਾਹਿ ।੧। ਰਹਾਉ ।
ਹਰਿ ਕੀ ਭਗਤ ਨ ਦੇਖੈ ਜਾਇ । ਮਾਰਗੁ ਛੋਡਿ ਅਮਾਰਗਿ ਪਾਇ ।
(ਭੈਰਉ ਨਾਮਦੇਵ)
੩. ਕਾਏਂ ਰੇ ਮਨ ਬਿਖਿਆ ਬਨ ਜਾਇ ।
ਭੂਲੋ ਰੇ ਨਗਮੂਰੀ ਖਾਇ ।੧। ਰਹਾਉ । (ਸ਼ਾਰੰਗ ਨਾਮਦੇਵ)

They are against the practices of religion which lead the mind towards ego. The saints live far away from the people full of ego. Kabīr says :

*1. I am a Kotwal—

I respect the saints and punish the evil-doers.

(Rāmkalī Kabīr)

2. Listen and talk to saints, whenever they meet you.

Keep silent, whenever you come across an infidel.

(Gaund Kabīr)

3. O Pandit ! Thou art following the wrong path.

That will lead thee to destruction.

O unfortunate person ! Why dost thou not

remember the Name of the Lord ? (Mārū Kabīr)

4. All are intoxicated, none is awake,

The thieves have broken open the house.

(Basant Kabīr)

5. Their actions are disciplined and religious,

But the mind is burning with ego.

(Gaurī Kabīr)

Kabīr does not believe in castes and orders of life. He believes in equality and fraternity :

**In the beginning God created the Light,

Nature gives birth to all persons,

*੧. ਸੰਤਾ ਮਾਨਉ ਦੂਤਾ ਡਾਨਉ ਇਹ ਕੁਟਵਾਰੀ ਮੇਰੀ । (ਰਾਮਕਲੀ ਕਬੀਰ)

੨. ਸੰਤ ਮਿਲੈ ਕਿਛੁ ਸੁਨੀਐ ਕਹੀਐ । ਮਿਲੈ ਅਸੰਤੁ ਮਸਟਿ ਕਰਿ ਰਹੀਐ ।੧।

(ਗੋਂਡ ਕਬੀਰ)

੩. ਪੰਡੀਆ ਕਵਨ ਕੁਮਤਿ ਤੁਮ ਲਾਗੇ ।

ਬੂਭਹੁਗੇ ਪਰਵਾਰ ਸਕਲ ਸਿਉ ਰਾਮ ਨ ਜਪਹੁ ਅਭਾਗੇ । (ਮਾਰੂ ਕਬੀਰ)

੪. ਸਭ ਮਦ ਮਾਤੇ ਕੋਊ ਨ ਜਾਗ । ਸੰਗ ਹੀ ਚੋਰ ਘਰੁ ਮੁਸਨ ਲਾਗ ।

(ਬਸੰਤੁ ਕਬੀਰ)

੫. ਕਰਮ ਧਰਮ ਕਰਤੇ ਬਹੁ ਸੰਜਮ ਅਹੰਬੁਧਿ ਮਨੁ ਜਾਰਿਓ ਰੇ ।

(ਗੁਰੂੜੀ ਕਬੀਰ)

**ਅਵਲਿ ਅਲਹ ਨੂਰੁ ਉਪਾਇਆ ਕੁਦਰਤਿ ਕੇ ਸਭ ਬੰਦੇ ।

*The whole world was born out of one Light,

Then who is good and who is bad ? (Prabhātī Kabīr)

Guru Nanak and other Sikh Gurus 'were distinguished both in ethics and politics.'¹ In them we find the climax of Bhakti Movement. Guru Nanak opposed strongly all the distinctions of caste.² He believed in universal brotherhood.³ According to him, the religious practices and other Karmas created ego⁴ and this ego could be overcome by the remembrance of the Name of the Lord, by the company of saints and by the Grace of the Lord and True Guru.

In his age, Guru Nanak saw the moral degradation. He considered ethical greatness as a basis for spiritual greatness, therefore he enjoined his followers to do 'good' actions or works. He gave prominence to truth in life, but still greater prominence to the practice of truth.⁵ He preached practical morality like Lord Buddha, but unlike him, laid great emphasis on the Unity of God and the essential duty of man to remember His Name. Whereas Kabīr holds that either one should become a householder and do good actions or he should become a *Vairāgi* and renounce the world,⁶ Guru Nanak asserts that the path of religion can be attained only by a householder.⁷

*ਏਕ ਨੂਰ ਤੋ ਸਭੁ ਜਗੁ ਉਪਜਿਆ ਕਉਨ ਭਲੇ ਕੋ ਮੰਦੇ । (ਪ੍ਰਭਾਤੀ ਕਬੀਰ)

1. Hints of Self-Culture by Har Dayal M.A., Ph. D., II edition, page 202.
2. ਜਾਤਿ ਜਨਮੁ ਨਹ ਪੂਛੀਐ ਸਚ ਘਰੁ ਲੇਹੁ ਬਤਾਇ । ਸਾ ਜਾਤਿ ਸਾ ਪਤਿ ਹੈ ਜੇਹੇ ਕਰਮ ਕਮਾਇ ।
(ਪ੍ਰਭਾਤੀ ਮਃ ੧)
3. ਫਕੜ ਜਾਤੀ ਫਕੜ ਨਾਉ । ਸਭਨਾ ਜੀਆ ਇਕਾ ਛਾਉ । (ਵਾਰ ਸਿਰੀ ਰਾਗੁ ਮਃ ੧)
4. ਹਉਮੈ ਕਰਮ ਕਮਾਇ..... (ਵਾਰ ਆਸਾ ਮਃ ੧)
5. ਸਚਹੁ ਓਹੋ ਸਭ ਕੋ ਉਪਰਿ ਸਚੁ ਆਚਾਰ । (ਸਿਰੀ ਰਾਗੁ ਮਹਲਾ ੧)
6. ਕਬੀਰ ਜਉ ਗ੍ਰਿਹੁ ਕਰਹਿ ਤ ਧਰਮੁ ਕਰੁ ਨਹੀ ਤ ਕਰੁ ਬੈਰਾਗੁ ।
ਬੈਰਾਗੀ ਬੰਧਨੁ ਕਰੈ ਤਾਕੋ ਬਡੇ ਅਭਾਗੁ । (ਸ਼ਲੋਕ ਕਬੀਰ)
7. ਘਾਲਿ ਖਾਇ ਕਿਛੁ ਹਥਹੁ ਦੇਇ । ਨਾਨਕ ਹਾਹੁ ਪਛਾਣਹਿ ਸੋਇ । (ਵਾਰ ਸਾਰੰਗ ਮਃ ੧)

Guru Nanak laid stress on the inward purity and the realisation of the self. He said :

*To sin is bad, but the sinner loves to sin.

Full of sins, he spreads sins.

Forsaking sinful life, if one realises his self,

He has no worry, no trouble, no separation.

(Rāmkalī M. I)

The sinful and virtuous acts propounded by Vedas and Shāstras, are rejected by the Guru :

**Tied with hopes and desires and bound by religious duties,

Born of sinful and virtuous acts, the world languishes without the Name.

This māyā is attractive and all the actions done within its fold are futile,

Hear O Pandit ! the performer of rites,

The action that brings joy, is the concentration on spiritual essence.

Vedas and Shāstras cry for worldly acts,

But the inward impurity of vices is not removed by hypocrisy

In this way the locust is drowned with its head downwards. (Sorāthi M. I.)

*ਪਾਪੁ ਬੁਰਾ ਪਾਪੀ ਕਉ ਪਿਆਰਾ । ਪਾਪਿ ਲਦੇ ਪਾਪੇ ਪਾਸਾਰਾ ।

ਪਰਹਰਿ ਪਾਪੁ ਪਛਾਣੈ ਆਪੁ । ਨਾ ਤਿਸੁ ਸੋਗੁ ਵਿਸੋਗੁ ਸੰਤਾਪੁ ।

(ਰਾਮਕਲੀ ਮ: ੧)

**ਆਸਾ ਮਨਸਾ ਬੰਧਨੀ ਭਾਈ ਕਰਮ ਧਰਮ ਬੰਧਕਾਰੀ ।

ਪਾਪਿ ਪੁੰਨਿ ਜਗੁ ਜਾਇਆ ਭਾਈ ਬਿਨਸੈ ਨਾਮੁ ਵਿਸਾਰੀ ।

ਇਹ ਮਾਇਆ ਜਗਿ ਮੋਹਣੀ ਭਾਈ ਕਰਮ ਸਭੇ ਵੇਕਾਰੀ । ੧ ।

ਸੁਣਿ ਪੰਡਿਤ ਕਰਮਾਕਾਰੀ ।

ਜਿਤੁ ਕਰਮਿ ਸੁਖੁ ਉਪਜੈ ਭਾਈ ਸੁ ਆਤਮ ਤਤੁ ਬੀਚਾਰੀ । ਰਹਾਉ ।

ਸਾਸਤੁ ਬੇਦੁ ਬਕੈਖੜੋ ਭਾਈ ਕਰਮ ਕਰਹੁ ਸੰਸਾਰੀ ।

ਪਾਖੰਡਿ ਮੈਲੁ ਨ ਚੁਕਈ ਭਾਈ ਅੰਤਰਿ ਮੈਲੁ ਵਿਕਾਰੀ ।

ਇਨ ਬਿਧਿ ਭੂਖੀ ਮਾਕੁਰੀ ਭਾਈ ਉਂਡੀ ਸਿਰ ਕੈ ਭਾਰੀ । ੨ ।

(ਸੋਰਠਿ ਮਹਲਾ ੧)

The ethical qualities leading towards the ideal of Spiritual Bliss are the real virtues. They can be put into practice by the people of all castes. The Gurus considered all men equal, therefore, their views are meant for all.¹ Guru Nanak inspired moral greatness in his contemporaries in the following manner :

- *1. O Yogi ! Make thy ear-ring of contentment,
Thy bowl and wallet of effort,
Thy ashes of meditation,
Thy patched quilt of the knowledge of death,
The purity of thy mind and body be thy way of life,
And thy staff of faith. (Jupjī)
2. Be a Muslim thus :
Let kindness be thy mosque.
Faith be thy prayer-carpet,
The true earnings be thy Qurān,
Effort be thy circumcision.
And good conduct be thy fast. (Vār Mājh--Shalok M. I)
3. Call him Kshatriya, who is warrior of actions,
Virtue and Charity constitute his body.
He gives charity to the deserving.
Such a Kshatriya is honoured in God's estimation.
If he practices greed and falsehood,
He shall reap its fruit.

(Shalok Vārā te Vadhik M. I.)

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1. ਖੜੀ ਬਾਹਮਣ ਸੂਦ ਵੈਸ ਉਪਦੇਸੁ ਰਹੁ ਵਰਨਾ ਕਉ ਸਾਭਾ । (ਸੂਹੀ ਮਃ ੫)
 - *੧. ਮੁੰਦਾ ਸੰਤੋਖੁ ਸਰਮੁ ਪਤੁ ਬੋਲੀ ਧਿਆਨ ਕੀ ਕਰਹਿ ਬਿਭੂਤਿ ।
ਬਿੰਬਾ ਕਾਲੁ ਕੁਆਰੀ ਕਾਇਆ ਜੁਗਤਿ ਡੰਡਾ ਪਰਤੀ-ਤਿ । (ਜਪੁਜੀ)
 ੨. ਮਿਹਰ ਮਸੀ-ਤਿ ਸਿਦਕੁ ਮੁਸਲਾ ਹਕੁ ਹਲਾਲੁ ਕੁਰਾਣੁ ।
ਸਰਮ ਸੁਨਤਿ ਸੀਲੁ ਰੋਜਾ ਹੋਹੁ ਮੁਸਲਮਾਣੁ । (ਵਾਰ ਮਾਝ ਮ: ੧)
 ੩. ਖੜੀ ਸੋ ਜੁ ਕਰਮਾ ਕਾ ਸੂਰੁ । ਪੁੰਨ ਦਾਨ ਕਾ ਕਰੇ ਸਰੀਰੁ ।
ਖੇਤੁ ਪਛਾਣੈ ਬੀਜੈ ਦਾਨੁ । ਸੋ ਖੜੀ ਦਰਗਹ ਪਰਵਾਣੁ ।
ਲਬੁ ਲੋਭੁ ਜੇ ਕੂੜੁ ਕਮਾਵੈ । ਅਪਣਾ ਕੀਤਾ ਆਪੇ ਪਾਵੈ ।
(ਸ਼ਲੋਕ ਵਾਰਾਂ ਤੇ ਵਧੀਕ ਮ: ੧)

The ethical teaching of the Saint-poets of *Adi Granth* has resulted from the 'loftier conceptions of God and of the nature of the relationship of individual with Him.'¹ For example, in the *Mūl Mantra* in *Adi Granth*, some of the attributes of God have been mentioned. God is fearless and devoid of enmity. These two attributes can be practised by man. Therefore, in order to be in tune with Infinite, it is necessary for a man to be fearless and devoid of enmity. Thus, these attributes of God have been the cause of ethical outpourings of the Saint-poets *e.g.*

*1. Do not be inimical to anybody,

Since Brahman dwelleth in everyone.

(Gauṛī Bāwan Akhrī M. V.)

2. He frightens none and feareth none. (Shalok M. IX.)

Thus, Godly attributes become the ethical or sanitley attributes. The character of God has been ethicised. The conception of God as Love and Grace has often been interpreted by western scholars² as leading towards Passivism. But in *Adi Granth* we find that there is no scope for Passivism. The hand and mind must be in action for the loftier ideal.³ The hands of a Sannyāsi remain idle, therefore he is to be condemned, because he goes a-begging for his livelihood.⁴ Even the religious leader, who goes a-begging is condemned.⁵

1. The Religious Quest of India by Farquhar, page 178.

*੧. ਵਵਾ ਵੈਰ ਨ ਕਰੀਐ ਕਾਹੂ । ਘਟ ਘਟ ਅੰਤਰਿ ਬ੍ਰਹਮ ਸਮਾਹੂ ।

(ਗਉੜੀ ਬਾਵਨ ਅਖਰੀ ਮ: ੫)

੨. ਭੈ ਕਾਹੂੰ ਕਉ ਦੋਤ ਨਹਿ ਨਹਿ ਭੈ ਮਾਨਤ ਆਨਿ । (ਸ਼ਲੋਕ ਮ: ੯)

2. See the Religious Quest of India, by Farquhar, page 179.

3. ਨਾਮਾ ਕਹੈ ਤਿਲੋਚਨਾ ਮੁਖ ਤੇ ਰਾਮੁ ਸੰਮਾਲਿ ।

ਹਾਥ ਯਾਉ ਕਰਿ ਕਾਮੁ ਸਭੁ ਚੀਤੁ ਨਿਰੰਜਨ ਨਾਲਿ ।

(ਸ਼ਲੋਕ ਕਬੀਰ)

4. ਘਰਿ ਘਰਿ ਮਾਧੀ ਜਗੁ ਪਰਬੈ ਮਨਿ ਅੰਧੈ ਪਤਿ ਹਾਰੀ ।

(ਮਾਰੂ ਮ: ੧)

5. ਗੁਰੁ ਪੀਰੁ ਸਦਾਏ ਮੰਗਣ ਜਾਇ । ਤਾਏ ਮੂਲਿ ਨ ਲਗੀਐ ਪਾਇ ।

(ਵਾਰ ਸਾਰੰਗ—ਮ: ੧)

God is bountiful. A saint who is busy in His devotion and service of humanity preaching ethical values asks the Lord to empower him to earn sufficient commodities for daily life, since any worry of this type stands in the way of Bhakti-Yoga. The contentment or satisfaction is necessary for the attainment of peace of mind which is again an essential element of Bhakti. Kabir was a weaver and Dhannā was a *Jāt*. Kabir says :

*How can the hungry devote himself to Thee ?

Take away thy rosary.

I ask for the dust of the feet of the saints.

I am not indebted to anybody.

O Mādhava ! How can I win thy favour ?

If Thou canst not give thyself, I beg of Thee,

I ask for two seers of flour,

A quarter seer of Ghee and some salt.

I ask for half a seer of pulse

To make both ends meet.

I ask for four-legged cot

With a bed and pillow on it.

I also require a quilt above.

In this way I can become a true devotee.

I am not greedy. I love Thy Name.

Kabir says, "My mind goes with Thee",

"In this way I have realised Thee." (Sorathi Kabir)

*ਭੁਖੇ ਭਗਤਿ ਨ ਕੀਜੈ । ਯਹ ਮਾਲਾ ਅਪਨੀ ਲੀਜੈ ।

ਹਉ ਮਾਂਗਉ ਸੰਤਨ ਰੇਨਾ । ਮੈਂ ਨਾਹੀ ਕਿਸੀ ਕਾ ਦੇਨਾ ।

ਮਾਧੋ ਕੈਸੀ ਬਨੈ ਤੁਮ ਸੰਗੇ । ਆਪਿ ਨ ਦੇਹੁ ਤ ਲੇਵਉ ਮੰਗੇ ।

ਦੁਇ ਸੇਰ ਮਾਂਗਉ ਚੂਨਾ । ਪਾਉ ਘੀਉ ਸੰਗਿ ਲੂਨਾ ।

ਅਧ ਸੇਰ ਮਾਂਗਉ ਦਾਲੇ । ਮੋਕਉ ਦੋਨਉ ਵਖਤ ਜਿਵਾਲੇ ।

ਖਾਟ ਮਾਂਗਉ ਚਉਪਾਈ । ਸਿਰਹਾਨਾ ਅਵਰ ਤੁਲਾਈ ।

ਉਪਰ ਕਉ ਮਾਂਗਉ ਖੀਂਧਾ । ਤੇਰੀ ਭਗਤਿ ਕਰੈ ਜਨੁ ਬੀਂਧਾ ।

ਮੈਂ ਨਾਹੀ ਕੀਤਾ ਲਬੋ । ਇਕੁ ਨਾਉ ਤੇਰਾ ਮੈ ਫਬੋ ।

ਕਹਿ ਕਬੀਰ ਮਨੁ ਮਾਨਿਆ । ਮਨੁ ਮਾਨਿਆ ਤਉ ਹਰਿ ਜਾਨਿਆ ।

(ਸੋਰਠਿ ਕਬੀਰ)

Dhannā gives us the same idea :

*I ask for pulse, flour and Ghee.

Which may always give me pleasure.

I ask for good clothes and good shoes

And the choicest grains.

I ask for a milking cow or a buffalo

And also a good horse to ride upon.

I—Dhannā—also ask

For a good housewife.

(Dhanāsri Dhannā)

Those who have more wealth are always worried and those who have less are always in search for it. *Adi Granth* prefers the 'golden mean', neither more nor less.¹ One gets more or less according to the fruits of his Karmas in the previous births. All the thoughts of the efforts, for procuring more than what is due, are vain. God is the giver of everything, but his gifts contain comforts and pain both.²

God is gracious. He preserves everybody whom He gives life. An individual should have no worry on the physical plane. His efforts are of no avail.³ He should seek His Grace, which will put him on the path of good action and inward purity. These efforts on the spiritual plane bring him happiness.⁴ Thus the doctrine of Karma and Grace are combined.

It is generally accepted that ethics begins when the freedom of individual will is conceded. Dr. Trumpp as-

*ਦਾਲਿ ਸੀਧਾ ਮਾਗਉ ਘੀਉ । ਹਮਰਾ ਖੁਸੀ ਕਰੈ ਨਿਤ ਜੀਉ ।

ਪਨੀਆ ਛਾਦਨੁ ਨੀਕਾ । ਅਨਾਜੁ ਮਗਉ ਸਤ ਸੀ ਕਾ ।

ਗਉ ਭੈਸ ਮਗਉ ਲਾਵੇਰੀ । ਇਕ ਤਾਜਨਿ ਤੁਰੀ ਚੰਗੇਰੀ ।

ਘਰ ਕੀ ਗੀਹਨਿ ਚੰਗੀ । ਜਨੁ ਧੰਨਾ ਲੇਵੈ ਮੰਗੀ ।

(ਧਨਾਸਰੀ ਧੰਨਾ)

1. ਜਿਸ ਗ੍ਰਿਹਿ ਬਹੁਤ ਤਿਸੇ ਗ੍ਰਿਹਿ ਚਿੰਤਾ । ਜਿਸ ਗ੍ਰਿਹਿ ਥੋਰੀ ਸੁ ਫਿਰੈ ਭ੍ਰਮੰਤਾ ।

ਦੁਹੁ ਬਿਵਸਥਾ ਤੇ ਜੋ ਮੁਕਤਾ ਸੋਈ ਸੁਹੇਲਾ ਭਾਲੀਐ ।

(ਮਾਰੂ ਮਃ ੫)

2. ਕੋਤਿਆ ਦੁਖ ਭੁਖ ਸਦ ਮਾਰ । ਇਹੁ ਭਿ ਦਾਤ ਤੇਰੀ ਦਾਤਾਰ ।

(ਜਪੁਸੀ)

3. ਕਾਹੇ ਰੇ ਮਨ ਚਿਤਵਹਿ ਉਦਮ ਜਾ ਆਹਰਿ ਹਰਿ ਜੀਉ ਪਰਿਆ ।

(ਗੁਜਰੀ ਮਃ ੫)

4. ਉਦਮੁ ਕਰਤ ਮਨ ਆਨਦ ਭਇਆ ।.....

(ਮਾਝ ਮਃ ੫)

serted that Sikhism taught the extinction of individual existence and thus there could be no room in it for a system of moral duties. He assumed that "Sikhism is not a moralising Deism." But this western scholar could not grasp the Sikh Theology and Philosophy, therefore he blundered. The fact is that Sikhism does not teach the extinction of individual existence. Sikhism is a practical religion and believes in action. One can attain salvation while leading the life of a householder,¹ by subordinating his will to the Will of God.² But this does not mean that the freedom of Will is curbed by subordination. A Sikh has to bring his will in line with the Will of God, to whom he is devoted.³

If the doctrine of Karma is strictly interpreted, it seriously endangers the freedom of the will, but in *Adi Granth* its combination with the doctrine of Grace, the danger is removed.⁴ But the supposition that the only true agent, whose will is being carried out in the world-process is God⁵ leaves little scope for the freedom of the will of man. Man becomes a mere tool. The Kantian dictum: "Thou canst; therefore thou oughtest" loses its value. *Adi Granth*, though holds that the Will of God reigns supreme, does not deny the freedom to individual.⁶ He can utilise the time at his disposal. Guru Amar Dass, in his longer poem 'Anand' addresses the important limbs of the body and inspires them to follow the right path.

Adi Granth accepts Advaita Vedanta of Sankarācharya, but does not believe in unreality of the world.

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- | | |
|---|------------------|
| 1. ਹਸੰਦਿਆ ਖੋਲੰਦਿਆ ਪੈਨੰਦਿਆ ਖਾਵੰਦਿਆ ਵਿਚੇ ਹੋਵੈ ਸੁਕਤਿ । | (ਵਾਰ ਗੁਜਰੀ ਮਃ ੫) |
| 2. ਹਰਿ ਕੈ ਭਾਵੈ ਸੁਖੁ ਪਾਈਐ ਹਰਿ ਲਾਹਾ ਨਿਤ ਲੀਜੈ । | (ਵਾਰ ਗੁਜਰੀ ਮਃ ੩) |
| 3. ਜਿਉ ਭਾਵੈ ਤਿਉ ਰਾਖਿ ਲੈ..... | (ਆਸਾ ਮਃ ੪) |
| 4. ਨਦਰਿ ਕਰੇ ਮੇਲਾਵਾ ਹੋਈ । | (ਆਸਾ ਮਃ ੧) |
| 5. ਜੋ ਤਿਸੁ ਭਾਵੈ ਸੋ ਥੀਐ..... | (ਮਾਰੂ ਮਃ ੧) |
| 6. ਕਬੀਰ ਕਾਲਿ ਕਰੀਤਾ ਅਬਹਿ ਕਰੁ ਅਬ ਕਰਤਾ ਸੁਇ ਤਾਲ । | |
| ਪਾਛੈ ਕਛੂ ਨ ਹੋਇਗਾ ਜਿਉ ਸਿਰ ਪਰ ਆਵੈ ਕਾਲੁ । | (ਸ਼ਲੋਕ ਕਬੀਰ) |

There is no scope of any problem of ethical conduct in a world, which is unreal. The reality of the world forms the basis of the ethics. According to *Adi Granth*, though the world is transient, its existence is real.¹

Thus we find in *Adi Granth* the close combination of ethics and theology. The ideal is the realisation of God, but for this purpose the attainment of godly attributes and the purity of morals is necessary. The purity of conduct leads us out of the evil influences of ego and māyā and makes the mind pure. When the mind becomes pure, God is realised. Kabir says :

*Mind hath become pure like the waters of the Ganges.

God follows me calling "Kabīr, Kabīr". (Shalok Kabīr)

The ethical conduct forms the basis of saintly life. A saint is supposed to possess all the moral attributes.

Ethics is divided into two parts² viz. *Personal ethics* dealing with the individual and family and *state ethics* dealing with the state and its institutions. The later is divided into Politics and Economics. The two divisions of ethics are co-related.

The character of an individual develops only in the society. An isolated individual cannot make much progress. The society is of two kinds : good and bad. In *Adi Granth* there is a great emphasis on the society of the 'good'.¹ This society of the 'good'³ is known as *Sād Sangat* or *Sat Sangat*. In this company of saints, the mind of the individual becomes pure :

**In this company mind becomes pure,

1. ਸਚੇ ਤੇਰੇ ਖੰਡ ਸਚੇ ਬ੍ਰਹਮੰਡ ।

(ਵਾਰ ਆਸਾ ਮਃ ੧)

*ਕਬੀਰ ਮਨੁ ਨਿਰਮਲੁ ਭਇਆ ਜੈਸਾ ਗੰਗਾ ਨੀਰੁ । ਪਾਵੈ ਲਾਗੋ ਹਰਿ ਫਿਰੈ ਕਹਤ ਕਬੀਰ ਕਬੀਰ ।

(ਸ਼ਲੋਕ ਕਬੀਰ)

2. Hints of self-culture by Har Dayal.

3. ਉਤਮ ਸੰਗਤ ਉਤਮ ਹੋਵੈ । ਗੁਣ ਕਉ ਧਾਵੈ ਅਵਗੁਣ ਧੋਵੈ ।

(ਆਸਾ ਮਃ ੧)

**ਮਿਲਤ ਸੰਗੁ ਭਇਓ ਮਨ ਨਿਰਮਲ

*The perfect preceptor makes me realise my goal in no time. (Āsā M. V.)

Besides the purification of mind all the worries disappear :

**O Friend ! Listen ! Such is the greatness of the company of saints,
Mind becomes pure, the dust is washed and millions of sins removed. (Bilāwal M. V.)

The company of saints wipes out jealousy and the person feels that all the individuals are like brothers :

***All the jealousies have vanished in the company of the saints,

All are my friends now, there being no enemy or stranger. (Kanṛā M. V.)

Adi Granth gives great significance to the company of saints. This company is like a school, where the Guru or religious teacher gives instructions about godly attributes :

†The company of the saints is the school of the True Guru,

Where one learns the godly attributes.

(Vār Kanṛā M. IV—Paurī)

A person is known by the company he keeps. Good company leads him towards salvation and bad company towards destruction :

††By the company one keeps, one gets due reward.

*ਗੁਰ ਪੂਰੇ ਲੈ ਖਿਨੁ ਮਹਿ ਤਾਰੇ । (ਆਸਾ ਮ: ੫)

**ਮਹਿਮਾ ਸਾਧੂ ਸੰਗ ਕੀ ਸੁਨਹੁ ਮੇਰੇ ਮੀਤਾ ।

ਮੈਲ ਖੋਈ ਕੋਟ ਅਘੁ ਰਹੇ ਨਿਰਮਲ ਭਏ ਗੀਤਾ । (ਬਿਲਾਵਲੁ ਮ: ੫)

***ਬਿਸਰ ਗਈ ਸਭ ਤਾਤਿ ਪਰਾਈ । ਜਬ ਤੇ ਸਾਧੂ ਸੰਗਤਿ ਮੋਹਿ ਪਾਈ ।

ਨਾ ਕੋ ਬੈਰੀ ਨਹੀ ਬਿਗਾਨਾ । ਸਗਲ ਸੰਗ ਹਮ ਕਉ ਬਨਿ ਆਈ ।

(ਕਾਨੜਾ ਮ: ੫)

†ਸਤਸੰਗਤ ਸਤਗੁਰੁ ਚਾਟਸਾਲ ਹੈ ਜਿਤੁ ਹਰਿ ਗੁਣ ਸਿਖਾ ।

(ਵਾਰ ਕਾਨੜਾ ਮ: ੪)

††ਜੋ ਜੈਸੀ ਸੰਗਤਿ ਮਿਲੈ ਸੋ ਤੈਸੇ ਫਲ ਖਾਇ ।

*Join the company of the saints, helpful at the end.
 Avoid the company of the bad people which leads
 towards destruction. (Shalok Kabir)

In the company of saints one realises Truth.¹ The Saints hold discourses on the Name of the Lord.² An ordinary individual rises to a higher plane in the company of the saints.³ His sins are wiped out⁴ and he wins the Grace of the Lord.⁵ Thus he attains the final beatitude.⁶

Kabir has given us a good picture of the good and bad company :

- **1. Kabir says : Such is the bad result of a bad company,
 Just as a thorny Ber-tree near a banana tree—
 The one dangles about and the other is torn.
 Do not seek the company of the Sākats.
 (Shalok Kabir)
2. Kabir says : The sandal-tree is good,
 It is surrounded by Dhāk and Palās-tree ;
 Those which dwell near the sandal-tree become sandal
 themselves. (Shalok Kabir)

*ਸੰਗਤਿ ਕਰੀਐ ਸਾਧੁ ਕੀ ਅੰਤ ਕਰੈ ਨਿਰਬਾਹ ।

ਸਾਕਤ ਸੰਗ ਨ ਕੀਜੀਐ ਜਾ ਤੇ ਹੋਇ ਬਿਨਾਹ ।

(ਸ਼ਲੋਕ ਕਬੀਰ)

1. ਸਰੀ ਸੰਗਤ ਸਚਿ ਮਿਲੈ ਸਚੈ ਨਾਇ ਪਿਆਰ । (ਵਾਰ ਵਡਹੰਸ ਮਃ ੩)
2. ਸਤਸੰਗਤ ਕੈਸੀ ਜਾਣੀਐ । ਜਿਥੇ ਏਕੋ ਨਾਮੁ ਵਖਾਣੀਐ । (ਸਿਰੀ ਰਾਗੁ ਮਃ ੧)
3. ਜਿਉ ਚੰਦਨ ਨਿਕਟਿ ਵਸੈ ਹਿਰਭ ਬਪੁੜਾ ਤਿਉ ਸਤਸੰਗਤ ਮਿਲਿ ਪਤਿਤ ਪਰਵਾਣੁ । (ਗੋਂਡ ਮਃ ੪)
4. ਸਗਲ ਪਰਾਛਤ ਲਾਥੈ । ਮਿਲ ਸਾਧੁ ਸੰਗਤਿ ਕੈ ਸਾਥੈ । (ਸੋਰਠਿ ਮਃ ੫)
5. ਜਿਹ ਠਾਕੁਰ ਸ ਪ੍ਰਸੰਨ ਭਯੋ ਸਤਸੰਗਤ ਤਿਹੁ ਪਿਆਰੁ । (ਸਵਯੋ ਮਃ ੫)
6. ਮੇਰੇ ਮਾਧਉ ਜੀ ਸਤਸੰਗਤਿ ਮਿਲੈ ਸੁ ਤਰਿਆ । (ਗੁਜਰੀ ਮਃ ੫)

**੧. ਕਬੀਰ ਮਾਰੀ ਮਰਉ ਕੁਸੰਗ ਕੀ ਕੋਲੇ ਨਿਕਟਿ ਜੁ ਬੋਰਿ ।

ਉਹ ਝੂਲੈ ਉਹ ਚੀਰੀਐ ਸਾਕਤ ਸੰਗੁ ਨ ਹੋਰਿ ।

(ਸ਼ਲੋਕ ਕਬੀਰ)

੨. ਕਬੀਰ ਚੰਦਨ ਕਾ ਬਿਰਵਾ ਭਲਾ ਬੋਤ੍ਰਿਓ ਢਾਕ ਪਲਾਸ ।

ਓਇ ਭੀ ਚੰਦਨੁ ਹੋਇ ਰਹੇ ਬਸੇ ਜੁ ਚੰਦਨ ਪਾਸਿ ।

(ਸ਼ਲੋਕ ਕਬੀਰ)

- *3. Kabir says : Do not follow the example of Bamboo,
Which is egoistic of its greatness ;
Though it dwells near the sandal-tree,
It does not become fragrant. (Shalok Kabir)
4. The saint does not cast away his saintliness,
Though he comes across millions of wicked people ;
The sandal-tree does not give up its coolness,
Though it is surrounded by snakes. (Shalok Kabir)

In order to develop character, there is necessity of a living teacher, who can serve as a model for the moral and spiritual development. He guides his disciple to the extent of his approach. This teacher is known as Guru in Hindu religious diction and *Pir* in Muslim religious diction. In Sikhism, the word Guru carries special significance. It is used for Guru Nanak and his successors, through whom the same light has passed forward into *Adi Granth* or Guru Granth Sahib. Since the word Guru or Satguru is used in a limited sense, the living teacher is known as *Gurmukh* in whom the principles expounded in *Adi Granth* are embodied.¹

The religious teacher should be an enlightened personality, otherwise the disciples will meet the same fate as that of the preceptor.²

Besides a living teacher, the words and sayings of great sages must be studied. In *Adi Granth*, great reverence is shown for the sayings of great men who are spiritually great :

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- *੩. ਕਬੀਰ ਬਾਂਸ ਬਡਾਈ ਬੁਝਿਆ ਇਉ ਮਤ ਫੂਬਹੁ ਕੋਇ ।
ਚੰਦਨ ਕੈ ਨਿਕਟੇ ਬਸੇ ਬਾਂਸੁ ਸੁਰੀਧੁ ਨ ਹੋਇ । (ਸਲੋਕ ਕਬੀਰ)
੪. ਕਬੀਰ ਸੰਤ ਨ ਛਾਡੈ ਸੰਤਈ ਜਉ ਕੋਟਿਕ ਮਿਲਹਿ ਅਸੰਤ ।
ਮਲਿਆਗਰੁ ਭੁਯੰਗਮ ਬੇਢਓ ਤ ਸੀਤਲਤਾ ਨ ਤਜੇਤ । (ਸਲੋਕ ਕਬੀਰ)
1. ਗੁਰਮੁਖ ਨਾਮੁ ਦਾਨ ਇਸਨਾਨ । ਗੁਰਮੁਖ ਲਾਗੈ ਸਹਜਿ ਧਿਆਨ । (ਰਾਮਕਲੀ ਮਃ ੧)
2. ਕਬੀਰ ਮਾਇ ਮੂੰਡਉ ਤਿਹ ਗੁਰੂ ਕੀ ਜਾ ਤੇ ਭਰਮ ਨ ਜਾਇ । (ਸਲੋਕ ਕਬੀਰ)
- ਕਾਰੇ ਗੁਰ ਤੇ ਮੁਕਤਿ ਨ ਹੂਆ । (ਰਾਮਕਲੀ ਮਃ ੧)

- *1. The holy book is the abode of God. (Sārang M. V.)
 2. The *bānī* is the preceptor and the preceptor is the *bānī*,
 All the nectars are present in the *bānī*;
 If the faithful follows the *bānī* of the preceptor,
 The preceptor himself helps him in the realisation of
 his ideal. (Nat M. IV.)

An individual is persuaded to open the treasure-house of his forefathers :

- **When I threw open the treasures of the ancestors,
 My mind itself became a treasure (of spiritual joy).
 (Gaurī Guārērī M. V.)

For a Sikh the treasure-house of his fore-fathers is *Adi Granth*, wherein he finds moral and spiritual gems for the elevation of his life. Since *Adi Granth* contains the sayings of great Teachers or Gurus, therefore, it is also given the status of a great Teacher or Guru.

For the development of character, the virtue of friendship is necessary. A Saint is a friend of all. He has no enmity with anybody. All the world is his family :

- †1. None is my enemy and I am inimical to none,
 I am friend of everybody, comrade of everybody.
 (Dhanāsī M. V.)

*੧. ਪੋਥੀ ਪਰਮੇਸੁਰ ਕਾ ਥਾਨ ॥ (ਸਾਰੰਗ ਮ: ੫)

੨. ਬਾਣੀ ਗੁਰੂ ਗੁਰੂ ਹੈ ਬਾਣੀ ਵਿਚ ਬਾਣੀ ਅੰਮ੍ਰਿਤ ਸਾਰੇ ।
 ਗੁਰਬਾਣੀ ਕਹੈ ਸੇਵਕ ਜਨ ਮਾਨੈ ਪਰਤਖ ਗੁਰੂ ਨਿਸਤਾਰੇ ।
 (ਨਟ ਮਹਲਾ ੪)

**ਪੀਉ ਦਾਦੇ ਕਾ ਬੋਲਿ ਡਿਠਾ ਖਜਾਨਾ । ਤਾ ਮੇਰੈ ਮਨਿ ਭਇਆ ਨਿਧਾਨਾ ।
 (ਗਉੜੀ ਗੁਆਰੇਰੀ ਮ: ੫)

†੧. ਨਾ ਕੋ ਮੇਰਾ ਦੁਸ਼ਮਨ ਰਹਿਆ ਨਾ ਹਮ ਕਿਸ ਕੇ ਬੈਰਾਈ ।
 ਸਭ ਕੋ ਮੀਤ ਹਮ ਆਪਨ ਕੀਨਾ ਹਮ ਸਭਨਾ ਕੇ ਸਾਜਨ ।
 (ਧਨਾਸਰੀ ਮ: ੫)

- *2. Whosoever is loved by God is loved by all,
All the others come and go in vain.

(Vār Bihagrā M. IV.)

The friendship based on selfish ends is temporary one .

- **1. The company of the wicked is not lasting.

(Bilāwal M. V.)

2. O my mind ! The family members, friends, and
brothers,
Whom we see around us meet us with selfish motives.
The day when their self-interest is not fulfilled,
They move farther away. (Gaund M. IV.)

3. Without love it is all tall talk, saith Nanak,
The love based on selfishness depends upon mutual
'give and take' (Vār Vadhans M. I.)

Friendship should be permanent, therefore, an individual
should make friendship with those who may come for help
at every time of need :

- †1. Break off with selfish people, saith Nanak,
Seek the saints who are real friends. (Vār Māru M. V.)
2. The real friend does not break off. (Suhī M. I.)

- *2. ਜੋ ਹਰਿ ਕਾ ਪਿਆਰਾ ਜੋ ਸਭਨਾ ਕਾ ਪਿਆਰਾ ਹੋਰ ਕੋਤੀ ਬਖ ਬਖ ਆਵੈ
ਜਾਵੈ । (ਵਾਰ ਬਿਹਾਗੜਾ ਮ: ੪)

- **੧. ਸਾਕਤ ਸਿਉ ਮੁਖ ਜੋਰੀਐ ਅਧਬੀਚਹੁ ਟੁਟੈ । (ਬਿਲਾਵਲੁ ਮ: ੫)

੨. ਜੋ ਸੰਸਾਰ ਕੈ ਕੁਟੰਬ ਮਿਤ੍ਰ ਭਾਈ ਦੀਸਹਿ ਮਨ ਮੇਰੇ ਤੇ ਸਭਿ ਅਪਨੇ
ਸੁਆਇ ਮਿਲਾਸਾ ।

ਜਿਤੁ ਦਿਨ ਉਨ ਕਾ ਸੁਆਉ ਹੋਇ ਨ ਆਵੈ ਤਿਤੁ ਦਿਨ ਨੇੜੈ ਕੋਇ ਨ
ਢੁਕਾਸਾ । (ਗੋਂਡ ਮ: ੪)

੩. ਨਾਨਕ ਗਾਲੀ ਕੂੜੀਆ ਬਾਬ ਪ੍ਰੀਤਿ ਕਰੇਇ ।
ਤਿਚਰ ਜਾਣੈ ਭਲਾ ਕਰ ਜਿਚਰ ਲੇਵੈ ਦੇਇ । (ਵਾਰ ਵਡਹੰਸ—ਮ: ੧)

- †੧. ਨਾਨਕ ਕਚੜਿਆ ਸਿਉ ਤੋੜ ਢੁੰਢ ਸਜਣ ਸੰਤ ਪਕਿਆ ।
(ਵਾਰ ਮਾਰੂ ਮ: ੫)

੨. ਮਿਲਿਆ ਹੋਇ ਨਾ ਵੀਛੁੜੈ ਜੇ ਮਿਲਿਆ ਹੋਈ । (ਸੁਹੀ ਮ: ੧)

*3. The real meeting is not physical, it is inward.

Whosoever meets inwardly is, in fact, a real friend.

(Vār Sūhī Shalok M. II.)

The friendship of saints is permanent one, while that of the *Sakats* or bad people is temporary :

- **1. There is no comfort in the friendship of a bad person.
A good person makes you follow the true Guru,
Whereby O friend ! You end your births and deaths
and attain real bliss. (Shalok Vārā te Vadhik M. III.)
2. The friendship with a bad person is not lasting.
It breaks off in no time and leads towards wicked
deeds. (Vār Vadhans M. III.)
3. The friendship of bad people is just the relationship of
mammon ;
This friendship is not lasting.
The relation continues only as long as there is enough.
When there is nothing for them, their language
becomes abusive.
These bad, ignorant and blind people have no know-
ledge of the self.

*੩. ਮਿਲਿਐ ਮਿਲਿਆ ਨ ਮਿਲੈ ਮਿਲੈ ਮਿਲਿਆ ਜੇ ਹੋਇ ।
ਅੰਤਰ ਆਤਮੈ ਜੋ ਮਿਲੈ ਮਿਲਿਆ ਕਹੀਐ ਸੋਇ ।
(ਵਾਰ ਸੂਹੀ—ਸ਼ਲੋਕ ਮ: ੨)

**੧. ਮਨੁਮੁਖ ਸਉ ਕਰ ਦੋਸਤੀ ਸੁਖ ਕਿ ਪੁਛੈ ਮਿਤ ।
ਗੁਰਮੁਖਿ ਸਉ ਕਰ ਦੋਸਤੀ ਸਤਗੁਰ ਸਿਉ ਲਾਇ ਚਿਤ ।
ਜੰਮਣ ਮਰਣ ਕਾ ਮੂਲ ਕਟੀਐ ਤਾ ਸੁਖ ਹੋਵੀ ਮਿਤ ।
(ਸ਼ਲੋਕ ਵਾਰਾਂ ਤੇ ਵਧੀਕ ਮ: ੩)

੨. ਮਨੁਮੁਖ ਸੋਤੀ ਦੋਸਤੀ ਬੋਝੜਿਆਂ ਦਿਨ ਚਾਰ ।
ਇਸ ਪਰੀਤੀ ਝੁਟਦੀ ਵਿਲਮ ਨ ਹੋਵਈ ਇਤੁ ਦੋਸਤੀ ਚਲਨ ਵਿਕਾਰ ।
(ਵਾਰ ਵਡਹੰਸ ਮ: ੩)

੩. ਮਨੁਮੁਖਾਂ ਕੋਰੀ ਦੋਸਤੀ ਮਾਇਆ ਕਾ ਸਨਬੰ ।
ਵੇਖਦਿਆ ਹੀ ਭਜ ਜਾਣ ਕਦੇ ਨ ਪਾਇਨ ਬੰਧੁ ।
ਜਿਚਰ ਪੈਨਨਿ ਖਾਵਨੇ ਤਿਚਰ ਰਖਨਿ ਗੰਧੁ ।
ਜਿਤੁ ਦਿਨਿ ਕਿਛੁ ਨ ਹੋਵਈ ਤਿਤੁ ਦਿਨਿ ਬੋਲਨ ਗੰਧੁ ।
ਜੀਅ ਕੀ ਸਾਰ ਨ ਜਾਣਨੀ ਮਨੁਮੁਖ ਅਗਿਆਨੀ ਅੰਧੁ ।

*Their false relation lasts for a short time like the
stonewall built with mud. (Vār Rāmkalī M. V.)

4. Bad friends are they,

Who can not keep company even for a while.

(Vār Gauṛī M. V.)

The inspiration and encouragement from good friends
leads to the development of character and personality.

Another step for the development of personality is
meditation.. *Adi Granth* lays stress on the meditation of
the Name of the Lord. Without meditation, one cannot
get salvation :

**1. Without meditation one is like a mad dog,

Like a greedy worshipper of mammon, in worldly ties.

(Gauṛī M. V.)

2. Having attained the precious body,

It is suicidal not to meditate on the Name.

Why do they not die, who forget the Lord ?

What is the use of life without the Name ?

Eating, drinking, playing, laughing etc. are of no use.

What is the use of decorating the corpse ?

Whoever does not listen the praises of the Lord,

Is even inferior to the animals, birds and reptiles.

(Gauṛī M. V.)

*ਕੂੜਾ ਗੰਢੁ ਨ ਚਲਈ ਚਿਕੜਿ ਪਥਰੁ ਬੰਧੁ ।.....(ਵਾਰ ਰਾਮਕਲੀ ਮਹਲਾ ੫)

੪. ਕੁਮਿੜਾ ਸੋਈ ਕਾਵੀਅਹਿ ਇਕ ਵਿਖ ਨ ਚਲਹਿ ਸਾਥ ।

(ਵਾਰ ਗਉੜੀ ਮਹਲਾ ੫)

**੧. ਬਿਨ ਸਿਮਰਨ ਕੂਕਰ ਹਰਕਾਇਆ । ਸਾਕਤ ਲੋਭੀ ਬੰਧਨ ਪਾਇਆ ।

(ਗਉੜੀ ਮ: ੫)

੨. ਦੁਲਭ ਦੇਹ ਪਾਈ ਵਡਭਾਗੀ । ਨਾਮੁ ਨ ਜਪਹਿ ਤੇ ਆਤਮਘਾਤੀ । ੧ ।

ਮਰਿ ਨ ਜਾਹੀ ਜਿਨਾ ਬਿਸਰਤ ਰਾਮ । ਨਾਮ ਬਿਹੁਨ ਜੀਵਨ ਕਉਨ ਕਾਮ

। ੧ । ਰਹਾਉ ।

ਖਾਤ ਪੀਤ ਖੋਲਤ ਹਸਤ ਬਿਸਥਾਰ । ਕਵਨ ਅਰਥ ਮਿਰਤਕ ਸੀਗਾਰ । ੨ ।

ਜੋ ਨ ਸੁਨਹਿ ਜਸੁ ਪਰਮਾਨੰਦਾ । ਪਸੁ ਪੰਖੀ ਤ੍ਰਿਗਦ ਜੋਨਿ ਤੇ ਮੰਦਾ । ੩ ।

(ਗਉੜੀ ਮ: ੫)

Meditation wipes away all the evil influences of *māyā* and ego and brings salvation and everlasting happiness :

- *1. By meditating on the *word* of the Guru, God is realised
And the thirst for mammon vanishes.

(Shalok Vārā te Vadhik M. III.)

2. The meditation on the Name of the Lord wipes out
ego,
The meditation on the Name of the Lord absorbs in
Truth,
The meditation on the Name of the Lord empowers
one to think of Unity with Him,
The meditation on the Name of the Lord leads
towards final beatitude,
The meditation on the Name of the Lord gives
knowledge of the three worlds,
The meditation on the Name of the Lord gives eternal
bliss, saith Nanak. (Siddh Goshta—Rāmkalī M. I.)

The meditation should be practised at all times, at every breath, but especially in the early hours of the morning :

- **1. Meditate on the true Name of the Lord
In the early hours of the morning. (Jupji)
2. Meditate on the Name before daybreak,
Remember Him day and night,

*੧. ਗੁਰਸਬਦੀ ਹਰਿ ਮਨਿ ਵਸੈ ਮਾਇਆ ਕੀ ਭੁਖ ਜਾਇ ।
(ਸ਼ਲੋਕ ਵਾਰਾਂ ਤੇ ਵਧੀਕ ਮ: ੩)

੨. ਨਾਮੇ ਰਾਤੇ ਹਉਮੈ ਜਾਇ । ਨਾਮਿ ਰਤੇ ਸਚਿ ਰਹੇ ਸਮਾਇ ।
ਨਾਮਿ ਰਤੇ ਜੋਗ ਜੁਗਤਿ ਬੀਚਾਰ । ਨਾਮਿ ਰਤੇ ਪਾਵਹਿ ਮੋਖ ਦੁਆਰੁ ।
ਨਾਮਿ ਰਤੇ ਤ੍ਰਿਭਵਨ ਸੋਝੀ ਹੋਇ । ਨਾਨਕ ਨਾਮਿ ਰਤੇ ਸਦਾ ਸੁਖ ਹੋਇ ।
(ਸਿਧ ਗੋਸਟਿ—ਰਾਮਕਲੀ ਮ: ੧)

**੧ ਅੰਮ੍ਰਿਤ ਵੇਲਾ ਸਚੁ ਨਾਉ..... (ਜਪੁਜੀ)

੨. ਝਾਲਾਘੇ ਉਠਿ ਨਾਮੁ ਜਪਿ ਨਿਸਿਬਾਸੁਰ ਆਰਾਧਿ ।

*No trouble will come to thee,
All thy ailments will vanish, saith Nanak.
(Gaurī Bāwan Akhrī M. V.)

All the vices disappear by practising meditation on the Name of the Lord :

- **1. The person who meditates on the Name of the Lord
Is free from passion, anger and greed. (Bihāgrā M. V.)
2. The medicine for all ailments is the Name of the Lord.
(Gaurī Sukhmanī M. V.)

The two chief ethical virtues are earnestness and sociability and all the other virtues are included in them. The earnestness leads the individual towards duty instead of pleasure. According to *Adi Granth*, the effort takes the individual towards real pleasure and the worldly pleasure results in annoyance and disease :

- †1. The Lord loves her not,
She is full of sleep and cheated by vices
She passes the night without the Lord,
The passion, anger, ego and jealousy are all with her.
(Tukhārī M. I.)
2. The grief is the remedy
While the pleasure is the ailment. (Āsā.kī Vār M. I.)
But the sins committed for the sake of pleasure cannot

*ਕਾਰਾ ਤੁਝੈ ਨ ਬਿਆਪਈ ਨਾਨਕ ਮਿਟੈ ਉਪਾਧਿ ।

(ਗਉੜੀ ਬਾਵਨ ਅਖਰੀ ਮ: ੫)

**੧. ਕਾਮ ਕ੍ਰੋਧ ਨ ਲੋਭੁ ਬਿਆਪੈ ਜੋ ਜਨ ਪ੍ਰਭ ਸਿਉ ਰਾਤਿਆ ।

(ਬਿਹਾਗੜਾ ਮ: ੫)

੨. ਸਰਬ ਰੋਗੁ ਕਾ ਅਉਖਧੁ ਨਾਮੁ ।

(ਗਉੜੀ ਸੁਖਮਨੀ ਮ: ੫)

†੧. ਪਿਰ ਛੋਡੀ ਸੁਤੀ ਅਵਗੁਣ ਮੁਤੀ ਤਿਹ ਧਨ ਵਿਧਣ ਰਾਤੇ ।

ਕਾਮ ਕ੍ਰੋਧ ਅਹੰਕਾਰ ਵਿਗੁਤੀ ਹਉਮੈ ਲਗੀ ਤਾਤੇ । (ਤੁਖਾਰੀ ਮ: ੧)

੨. ਦੁਖੁ ਦਾਰੂ ਸੁਖੁ ਰੋਗੁ ਭਇਆ.....

(ਵਾਰ ਆਸਾ—ਸ਼ਲੋਕ ਮ: ੧)

be concealed from the world and the ever-looking eye of God :

*1 One may perform wicked deeds behind curtains,
But they are known to the world in no time,
(Gaurī M. V.)

2. Any deed done inside is known in all the four directions. (Vār Mājḥ—Shalok M. II.)

3. Behind closed doors and several curtains
One commits adultery with the wife of another person,
When the god of justice shall call upon Chitra Gupta,
the scribes,
Then who will conceal your deeds ? (Sorāṭhi M. V.)

These sinners waste their precious time on the transient worldly pleasures :

**1. They waste the night in sleep and the day in eating,
This diamond-like birth is wasted like a *kaurī*.
(Gaurī M. I.)

2. Cursed is such living
When one eats and fattens the belly. (Vār Sūhī M. I.)

They get addicted to intoxicants which are condemned, because many vices follow them :

*੧. ਅਨਿਕ ਪੜਦੇ ਮਹਿ ਕਮਾਵੈ ਵਿਕਾਰ । ਖਿਨ ਮਹਿ ਪ੍ਰਗਟ ਹੋਹਿ ਸੰਸਾਰ ।
(ਗਉੜੀ ਮ: ੫)

੨. ਅੰਤਰ ਬਹਿ ਕੇ ਕਰਮੁ ਕਮਾਵੈ ਸੋ ਚਹੁੰਕੁੰਡੀ ਜਾਣੀਐ ।
(ਵਾਰ ਮਾਝ—ਸ਼ਲੋਕ ਮ: ੨)

੩. ਦੇਇ ਕਿਵਾੜ ਅਨਿਕ ਪੜਦੇ ਮਹਿ ਪਰਦਾਰਾ ਸੰਗਿ ਫਾਕੈ ।
ਚਿਤ੍ਰ ਗੁਪਤੁ ਜਬ ਲੇਖਾ ਮਾਗਹਿ ਤਬ ਕਉਣ ਪੜਦਾ ਤੇਰਾ ਢਾਕੈ ।
(ਸੋਰਠਿ ਮ: ੫)

*੧੧. ਰੈਨਿ ਗਵਾਈ ਸੋਇਕੈ ਦਿਵਸ ਗਵਾਇਆ ਖਾਇ ।
ਹੀਰੇ ਜੈਸਾ ਜਨਮੁ ਹੈ ਕਉਡੀ ਬਦਲੇ ਜਾਇ । (ਗਉੜੀ ਮ: ੧)

੨. ਫਿਟੁ ਇਵੇਹਾ ਜੀ-ਵਿਆ ਜਿਤੁ ਖਾਇ ਵਧਾਇਆ ਪੋਟ ।
(ਵਾਰ ਸੂਹੀ—ਮ: ੧)

- *1. This wine leads us to wicked deeds, saith Nanak.
(Vār Bihagrā M. I.)
2. By whose drinking one loses sanity and becomes mad,
Loses the power of discrimination and raises the
displeasure of the Lord,
By whose drinking one forgets the Lord and gets
punishment in His Court,
Such false intoxicant should not be taken as far as
possible. (Vār Bihāgrā M. III)

One can never get satisfaction in worldly pleasures ;

- **1. The vice is never satiated
And the fool is always hungry. (Vār Malār M. I.)
2. None attained satisfaction in vice ;
Just as fire is not satisfied with the fuel,
Can there be any satisfaction without the attainment
of the Lord ? (Dhanāsārī M. V.)
3. There is no comfort in the accumulation of money,
There is no comfort in seeing dance and drama.
(Bhairo M. V.)

*੧. ਇਤ ਮਦਿ ਪੀਤੈ ਨਾਨਕਾ ਬਹੁਤੇ ਖਟੀਅਹਿ ਬਿਕਾਰ ।
(ਵਾਰ ਬਿਲਾਵਲੁ ਮ: ੧)

੨. ਜਿਤ ਪੀਤੈ ਮਤਿ ਦੂਰ ਹੋਇ ਬਰਲ ਪਵੈ ਵਿਚ ਆਇ ।
ਆਪਣਾ ਪਰਾਇਆ ਨ ਪਛਾਣਈ ਖਸਮਹੁ ਧੱਕੇ ਖਾਇ ।
ਜਿਤੁ ਪੀਤੈ ਖਸਮ ਵਿਸਰੈ ਦਰਗਹ ਮਿਲੈ ਸਜਾਇ ।
ਝੂਠਾ ਮਦ ਮੂਲ ਨ ਪੀਜਈ ਜੇਕਾ ਪਾਰ ਵਸਾਇ । (ਵਾਰ ਬਿਹਾਗੜਾ ਮ: ੩)

**੧. ਬਿਖਿਆ ਕਦੇ ਹੀ ਰਜੈ ਨਾਹੀ ਮੂਰਖੁ ਭੁਖ ਨ ਜਾਈ । (ਵਾਰ ਮਲਾਰ ਮ: ੧)

੨. ਬਿਖਿਆ ਮਹਿ ਕਿਨਹੀ ਤ੍ਰਿਪਤਿ ਨ ਪਾਈ ।
ਜਿਉ ਪਾਵਕੁ ਈਪਨਿ ਨਹਿ ਧ੍ਰੁਪੈ ਬਿਨ ਹਰਿ ਕਹਾ ਅਘਾਈ ।
(ਧਨਾਸਰੀ ਮ: ੫)

੩. ਸੁਖ ਨਾਹੀ ਬਹੁਤੇ ਧਨ ਖਾਟੈ । ਸਖ ਨਾਹੀ ਪੈਖੈ ਨਿਰਤ ਨਾਟੈ ।
(ਭੈਰਉ ਮ: ੫)

All the sensuous pleasures result in grief and sorrows :

- *1. Grief accrueth from savours and flavours,
Which lead towards ailment and destruction.
(Mārū M. I.)
2. Forgetful of the Lord and indulged in pleasures,
The body became full of ailments. (Malār M. I.)
3. The pleasure-seeker gets sorrow and ailment.
(Basant M. I.)
4. The more sensuous pleasures, the more sorrows.
(Vār Malār M. I.)
5. The passions and anger destroy the body.
(Rāmkalī M. I.)

But on the other hand, the individuals full of earnestness recognise their duty and while following this path of duty they conquer the whole world :

- **1. The side of duty of Nanak is Hari,
With whom he can conquer the whole world.
(Āsā M. IV.)
2. Falsehood leads towards destruction
And Duty towards final beatitude. (Vār Gūjri M. V.)
They work hard and make efforts for the elevation of

- *੧. ਬਹੁ ਸਾਦਹੁ ਦੁਖ ਪਰਾਪਤਿ ਹੋਵੈ । ਭੋਗਹੁ ਰੋਗ ਸੁ ਅੰਤਿ ਵਿਗੋਵੈ ।
(ਮਾਰੂ ਮ: ੧)
੨. ਖਸਮ ਵਿਸਾਰਿ ਕੀਏ ਰਸ ਭੋਗ । ਤਾ ਤਨਿ ਉਠਿ ਖਲੋਏ ਰੋਗ ।
(ਮਲਾਰ ਮ: ੧)
੩. ਭੋਗੀ ਕਉ ਦੁਖੁ ਰੋਗੁ ਵਿਆਪੈ ।
(ਬਸੰਤੁ ਮ: ੧)
੪. ਜੋਤੈ ਰਸ ਸਰੀਰ ਕੇ ਤੋਤੇ ਲਗਹਿ ਦੁਖ ।
(ਵਾਰ ਮਲਾਰ ਮ: ੧)
੫. ਕਾਮ ਕ੍ਰੋਧ ਕਾਇਆ ਕਉ ਗਾਲੈ । (ਦਖਣੀ ਓਅੰਕਾਰੁ—ਰਾਮਕਲੀ ਮ: ੧)
- **੧. ਜਨ ਨਾਨਕ ਕਾ ਹਰਿ ਧੜਾ ਧਰਮ ਸਭੁ ਸ੍ਰਿਸਟਿ ਜਿਣਿ ਆਵੈ ।
(ਆਸਾ ਮ: ੪)
੨. ਕੂੜਹੁ ਕਰੇ ਵਿਟਾਸ ਧਰਮਉ ਤਗੀਐ ।
(ਗੁਜਰੀ ਮ: ੫)

the mind and body. They follow their path with grim determination. They cross all the hurdles :

*The saints tread a new path, a very difficult path.

They discard off greed, ego and worldly desires and
talk less. (Rāmkalī M. III. Anand)

“Earnestness is man’s first ethical attribute. It is exhibited in two chief virtues : simplicity and conscientiousness.”

The earnest man is simple in his food and drink. He eats less and sleeps less :

- **1. He sleeps less and eats less. (Rāmkalī M. I.)
2. They have crossed all worldly hurdles,
They eat and drink less. (Vār Āsā M. I.)
3. Meditate on the spiritual essence, saith Nanak,
By sleeping less and eating less. (Siddh Goshta)
4. He hath discarded off all sleep and hunger.
(Āsā M. III.)

He eats such food and wears such clothes as do not lead to sins and vices :

†Other food leads to unhappiness, O father !

*ਚਾਲ ਨਿਰਾਲੀ ਭਗਤਾਹ ਕੋਰੀ ਬਿਖਮ ਮਾਰਗਿ ਚਲਣਾ ।

ਲਬ ਲੋਭੁ ਅਹੰਕਾਰੁ ਤਜਿ ਤ੍ਰਿਸਨਾ ਬਹੁਤੁ ਨਾਹੀ ਬੋਲਣਾ ।

(ਰਾਮਕਲੀ ਮ: ੩ ਅਨੰਦੁ)

1. Self-Culture by Hardy, II edition page 211.

- **੧. ਬੋੜੀ ਨਿੰਦਾ ਅਲਪ ਅਹਾਰੀ । (ਰਾਮਕਲੀ ਮ: ੧)
੨. ਓਨੀ ਦੁਨੀਆ ਤੋੜੇ ਬੰਧਨਾ ਅੰਨ ਪਾਨੀ ਬੋੜਾ ਖਾਇਆ ।
(ਵਾਰ ਆਸਾ ਮ: ੧)
੩. ਖੰਡਿਤ ਨਿਦਾ ਅਲਪ ਅਹਾਰੰ ਨਾਨਕ ਤਤੁ ਬੀਚਾਰੋ ।
(ਸਿਧ ਗੋਸਟਿ—ਰਾਮਕਲੀ ਮ: ੧)
੪. ਨੀਦ ਭੁਖ ਸਭ ਪਰਹਰਿ ਤਿਆਗੀ..... (ਆਸਾ ਮਹਲਾ ੧)
- †੧. ਬਾਬਾ ਹੋਰ ਖਾਣਾ ਖੁਸੀ ਖੁਆਰ ।

*Which makes the body and mind unhealthy.

..... Other clothing leads to unhappiness. O father !

Which makes the body and mind unhealthy.

(Sri Rāga M. I.)

He talk less :

**1. Too much talking is useless. (Dhanāsri. M. I.)

2. He talks less. (Rāmkalī M. III.)

He wears simple dress and is simple in his lodging :

†The cottage where the Lord is praised is better
Than the big building where one forgets the Lord.
The naked in tune with Infinite is commendable,
While the silken clothes are useless which create greed.
(Suhī M. V.)

The earnest man is simple in his speech and manners.
His speech, food, dress etc. are futile if he does not meditate
on the Name of the Lord :

††The food increases impurity, the clothes are mere
wastage,
The speech is mad outpouring and poisonous without
the Name of the Lord. (Parbhātī M. I.)

*ਜਿਤੁ ਖਾਧੈ ਤਨੁ ਪੀੜੀਐ ਮਨ ਮਹਿ ਚਲਹਿ ਵਿਕਾਰ ।

.....ਬਾਬਾ ਹੋਰ ਪੈਨਣ ਖੁਸੀ ਖੁਆਰ ।

ਜਿਤੁ ਪੈਧੈ ਤਨੁ ਪੀੜੀਐ ਮਨ ਮਹਿ ਚਲਹਿ ਵਿਕਾਰ । (ਸਿਰੀ ਰਾਗ ਮ: ੧)

**੧. ਬਹੁਤਾ ਬੋਲਣ ਬਖਣ ਹੋਇ । (ਧਨਾਸਰੀ ਮ: ੧)

੨. ਬਹੁਤ ਨਾਹੀ ਬੋਲਣਾ..... (ਰਾਮਕਲੀ ਮ: ੩ ਅਨੰਦੁ)

†ਭਲੀ ਸੁਹਾਵੀ ਛਾਪਰੀ ਜਾ ਮਹਿ ਗੁਨ ਗਾਏ ।

ਕਿਤਹੀ ਕਾਮ ਨ ਧਉਲਹਰਿ ਜਿਤੁ ਹਰਿ ਬਿਸਰਾਏ ।

ਨਗਨ ਫਿਰਤ ਰੰਗ ਏਕੁ ਕੈ ਉਹ ਸੋਭਾ ਪਾਏ ।

ਪਾਟ ਪਟੇਬਰ ਬਿਰਥਿਆ ਜਿਹ ਰਚਿ ਲੋਭਾਏ । (ਸੁਹੀ ਮਹਲਾ ੫)

††ਖਾਇਆ ਮੈਲ ਵਧਾਇਆ ਪੈਧੈ ਘਰ ਕੀ ਹਾਣਿ ।

ਬਕ ਬਕਬਾਦ ਚਲਾਇਆ ਬਿਨੁ ਨਾਵੈ ਬਿਖੁ ਜਾਣ । (ਪ੍ਰਭਾਤੀ ਮਹਲਾ ੧)

Whereas the earnest man is simple and temperate, he is also conscientious, He believes in effort and good actions and has a keen sense of duty. He acts according to the dictates of conscience. He lives by actions, therefore, he is happy :

*Live the life of fortitude,

Do good actions and be happy.

(Gūjri kī Vār—Shalok M. V.)

He keeps both body and mind pure :

**1. Take a bath, remember the Lord,

And thus make your mind and body healthy.

(Sorathi M. V.)

2. Get up early in the morning and take a bath.

(Basant M. V.)

The second great virtue of ethical conduct is sociability which consist in helpfulness, patience, appreciativeness, right speech, modesty, love of justice, dealings with animals etc.

The individual must help other individuals, if he is in a position to do so. The ignorance and frivolity in society can be counteracted by education. People must be educated and made wiser :

†Truly educated learns to serve others. (Āsā M. I.)

We must start with personal service, "which is the 'first step' forward in moral progress, as it teaches you to

*ਉਦਮ ਕਰੇਦਿਆ ਜੀਉ ਤੁ ਕਮਾਵਦਿਆ ਸੁਖ ਭੁੰਚ ।

(ਵਾਰ ਗੁਜਰੀ-ਸ਼ਲੋਕ ਮ: ੫)

**੧. ਕਰਿ ਇਸਨਾਨੁ ਸਿਮਰਿ ਪ੍ਰਭੁ ਅਪਨਾ ਮਨ ਤਨ ਭਏ ਅਰੋਗਾ ।

(ਸੋਰਠਿ ਮ: ੫)

੨. ਉਠ ਇਸਨਾਨ ਕਰਹੁ ਪਰਭਾਤੇ ।

(ਬਸੰਤ ਮ: ੫)

†ਵਿਦਿਆ ਵੀਚਾਰੀ ਤਾ ਪਰਉਪਕਾਰੀ ।

(ਆਸਾ ਮਹਲਾ ੧)

be unselfish ; and unselfishness is the root of all virtue."*
Adi Granth lays great stress on personal service :

- *1. Service in the world gets one a seat
 In the court of the Lord. (Sri Rāga M. I.)
2. All the beings are thine,
 Without service, they are useless. (Āsā M. I.)

The service must be spontaneous. There can not be any service under pressure :

- **Service done under pressure is no service :
 Service done willingly will accomplish the task.
 (Vār Suhī—Shalok M. II.)

A sikh is expected to serve his co-disciple, his Guru and God :

- †1. My ideal is to cleanse the feet,
 the feet of the lovers of the Lord with my hair.
 (Gūjri M. V.)
2. I fan the saints with my hair. (Suhī M. V.)
3. I fan the Guru who saved me from the great fire,
 I carry the water for the house of Guru,
 Who gave me Knowledge and Peace.

1. Self-Culture by Hardayal, second edition ,page 248.

- *੧. ਵਿਚ ਦੁਨੀਆ ਸੇਵ ਕਮਾਈਐ । ਤਾ ਦਰਗਹਿ ਬੈਸਣ ਪਾਈਐ ।
 (ਸਿਰੀ ਰਾਗੁ ਮ: ੧)
੨. ਜੇਤੇ ਜੀਅ ਤੇਤੇ ਸਭ ਤੇਰੇ ਵਿਣੁ ਸੇਵਾ ਕਲ ਕਿਸੈ ਨਹੀ । (ਆਸਾ ਮਹਲਾ ੧)
- **ਬਧਾ ਚਟੀ ਜੋ ਭਰੇ ਨਾ ਗੁਣ ਨਾ ਉਪਕਾਰ ।
 ਸੇਤੀ ਖੁਸੀ ਸਵਾਰੀਐ ਨਾਨਕ ਕਾਰਜ ਸਾਰ । (ਵਾਰ ਸੂਹੀ—ਸ਼ਲੋਕ ਮ: ੨)
- †੧. ਕੇਸ ਸੰਗ ਦਾਸ ਪਗ ਝਾਰਉ ਇਹੈ ਮਨੋਰਥ ਮੋਰ । (ਗੁਜਰੀ ਮ: ੫)
੨. ਕੇਸਾ ਕਾ ਕਰ ਬੀਜਨਾ ਸੰਤ ਚਉਰ ਢੁਲਾਵਉ । (ਸੂਹੀ ਮ: ੫)
੩. ਤਿਸੁ ਗੁਰ ਕਉ ਝੁਲਾਵਉ ਪਾਖਾ । ਮਹਾ ਅਗਨਿ ਤੇ ਹਾਥੁ ਦੇ ਰਾਖਾ ।
 ਤਿ ਗਰ ਕੈ ਗਿਹਿ ਢੋਵਉ ਪਾਣੀ । ਜਿਸ ਗੁਰ ਤੇ ਅਕਲਗਤਿ ਜਾਣੀ ।

*I always grind the flour in the house of the Guru,
By whose grace all my enemies seem as friends.
(Gaurī M. V. Ashtapadi)

4. O my mind ! The true service of the Lord
Will bestow all the comforts on thee. (Gaund M. IV.)

The service should be without any desire for remuneration.

**He realises the Lord
Who serves without any desire for remuneration.
(Sukhmanī)

The serviteur has to do selfless service :

†1. The serviteur has to serve :

By comprehending the Will of the Lord, he attains the
final stage. (Gaurī Sukhmanī)

2. He is the true serviteur, saith Nanak,
Who sacrifices himself. (Vār Sārang—Shalok M. III.)

The greatest service is the meditation of the Name of
the Lord :

††Whoever serve the Lord through the advice of the
Guru,
Their services are accepted by the Lord.

*ਤਿਸੁ ਗੁਰ ਕੇ ਗਿਹਿ ਪੀਸਉ ਨੀਤ । ਜਿਸ ਪਰਸਾਦਿ ਵੈਰੀ ਸਭ ਮੀਤ ।
(ਗਉੜੀ ਮ: ੫)

੪. ਨਿਹਕਪਟ ਸੇਵਾ ਕੀਜੈ ਹਰਿ ਤੇਰੀ ਤਾ ਮੇਰੇ ਮਨ ਸਰਬ ਸੁਖ ਪਾਈਐ ।
(ਗੋਂਡ ਮਹਲਾ ੪)

**ਸੇਵਾ ਕਰਤ ਹੋਇ ਨਿਹਕਾਮੀ । ਤਿਸ ਕਉ ਹੋਤ ਪ੍ਰਾਪਤਿ ਸੁਆਮੀ ।
(ਗਉੜੀ ਸੁਖਮਨੀ ਮ: ੫)

†੧. ਸੇਵਕ ਕਉ ਸੇਵਾ ਬਨਿ ਆਈ । ਹੁਕਮ ਬੂਝ ਪਰਮ ਪਦੁ ਪਾਈ ।
(ਗਉੜੀ ਸੁਖਮਨੀ ਮਹਲਾ ੫)

੨. ਨਾਨਕ ਸੇਵਕ ਸੋਈ ਆਖੀਐ ਜੋ ਸਿਰੁ ਧਰੈ ਉਤਾਰਿ ।
(ਵਾਰ ਸਾਰੰਗ—ਸ਼ਲੋਕ ਮ: ੩)

††ਸੇਵਕ ਜਨ ਸੇਵਹਿ ਤੇ ਪਰਵਾਣ ਜਿਨ ਸੇਵਿਆ ਗੁਰਮਤਿ ਹਰੇ ।

*Millions of their sins are forgiven by Him in no time.
(Tukhārī M. IV.)

Without service, the fruit can not be obtained :

**Without service one gets no fruit ;

Service is the real work. (Mārū M. I.)

The second requisite of sociability is patience. There should be peace of mind. The anger is a great vice. Failure of satisfaction of sexual emotions also disturbs the peace of mind :

†1. O worldly passion ! Thou leadest towards hell and
transmigration.

Thou attractest people throughout the three worlds
And robbest them of their good works.

(Shalok Sahaskritī)

2. O Anger !—the origin of all quarrels—Thou hast no
mercy,

Thou leadest the beings towards vices
While dancing like a monkey. (Shalok Sahaskritī)

Where there is contentment, there is patience. There is no satisfaction without contentment :

††1. One should observe Truth, Contentment and Mercy,
This is the real task' (Sri Rāgā M. V.)

*ਤਿਨ ਕੇ ਕੋਟਿ ਸਭਿ ਪਾਪ ਖਿਨੁ ਪਰਹਰਿ ਹਰਿ ਦੂਰਿ ਕਰੇ ।

(ਤੁਖਾਰੀ ਮ: ੪)

**ਬਿਨੁ ਸੇਵਾ ਫਲੁ ਕਬਹੂ ਨ ਪਾਵਸਿ ਸੇਵਾ ਕਰਣੀ ਸਾਰੀ ।

(ਮਾਰੂ ਮਹਲਾ ੧)

†੧. ਹੇ ਕਾਮੰ ਨਰਕ ਬਿਸਰਾਮੰ ਬਹੁ ਜੋਨੀ ਭ੍ਰਮਾਵਣਹਿ ।

ਚਿਤ ਹਰਣੰ ਤ੍ਰੈਲੋਕ ਗੰਮਯੰ ਜਪ ਤਪ ਸੀਲ ਬਿਦਾਰਣਹਿ ।

(ਸਲੋਕ ਸਹਸਕ੍ਰਿਤੀ)

੨. ਹੇ ਕਲਿ ਮੂਲ ਕ੍ਰੋਧੰ ਕਦੰਚ ਕਰਣਾ ਨ ਉਪਰਜਤੋ ।

ਬਿਖਿਯੰਤ ਜੀਵੰ ਵਸੰ ਕਰੋਤਿ ਨਿਰਤੰ ਜਥਾ ਮਰਕਟਹ ।

(ਸਲੋਕ ਸਹਸਕ੍ਰਿਤੀ)

††੧. ਸਤ ਸੰਤੋਖ ਦਇਆ ਕਮਾਵੈ ਏਹ ਕਰਣੀ ਸਾਰ ।

(ਸਿਰੀ ਰਾਗ ਮ: ੫)

*2. There can be no satisfaction without contentment.

(Gaurī Sukhmanī M. V.)

Bābā Farīd talks about contentment in the following manner:

****Be content with eating bare dry bread and drinking cold water;**

Do not feel perturbed while seeing the buttered bread of others.—29

The bow is of contentment, the string of contentment,

The arrow is also of contentment.

By the grace of the Lord, it will never miss the target.—115

Those who practice toleration with contentment,

They go nearer God, but none doth know it.—116

This is the object of contentment—if you stick fast to it.

You will become a wide river and not a small stream.—117

(Shalok Bābā Farīd)

The next requisite of sociability is appreciativeness. We must wish good and not ill of others. We should be glad at their success and should never practice jealousy towards them. Jealousy leads to ill-will and revenge:

†1. Do not talk ill of others and be not jealous;

Though educated, thou hast no peace of mind.

(Māru M. I.)

*੨. ਬਿਨਾ ਸੰਤੋਖ ਨਹੀ ਕੋਉ ਰਾਜੈ ।

(ਗਉੜੀ ਸੁਖਮਨੀ ਮ: ੫)

****ਰੁਖੀ ਸੁਖੀ ਖਾਇਕੋ ਠੰਢਾ ਪਾਣੀ ਪੀਉ ।**

ਫਰੀਦਾ ਦੇਖਿ ਪਰਾਈ ਚੋਪੜੀ ਨਾ ਤਰਸਾਏ ਜੀਉ ।੨੯।

ਸਬਰ ਮੰਝ ਕਮਾਣ ਏ ਸਬਰੁ ਕਾ ਨੀਹਣੋ ।

ਸਬਰ ਸੰਦਾ ਬਾਣਿ ਖਾਲਹੁ ਖਤਾ ਨ ਕਰੀ ।੧੧੫।

ਸਬਰ ਅੰਦਰਿ ਸਾਬਰੀ ਤਨੁ ਏਵੈ ਜਾਲੇਨਿ ।

ਹੋਨਿ ਨਜੀਕਿ ਖੁਦਾਇ ਦੇ ਭੇਤੁ ਨ ਕਿਸੈ ਦੇਨਿ ।੧੧੬।

ਸਬਰੁ ਏਹੁ ਸੁਆਉ ਜੇ ਤੂੰ ਬੰਦਾ ਦਿਤੁ ਕਰਹਿ ।

ਵਧਿ ਬੀਵਹਿ ਦਰੀਆਉ ਰੁਣਿ ਨ ਬੀਵਹਿ ਵਾਹੜਾ ।੧੧੭। (ਸ਼ਲੋਕ ਫਰੀਦ)

†੧. ਛੋਡਹੁ ਨਿੰਦਾ ਤਾਤ ਪਰਾਈ । ਪੜ ਪੜ ਦਬਹਿ ਸਾਂਤਿ ਨ ਆਈ ।

(ਮਾਰੂ ਮ: ੧)

*2. Whosoever feels jealous of others
Never gets comfort in life. (Vār Gauṛī M. IV.)

3. Some have rich silken dresses and soft beds,
Others have not even threadbare quilt and house of
rice-straw.
Do not feel jealous, O mind !
Perform good actions continuously. (Āsā Kabīr)

Another requisite of Sociability is right speech.
Slandery, falsehood and rudeness should be avoided. To
slander or to talk ill of others is a great vice :

**1. Those who befriend the wicked and are inimical to
the saints,
Are doomed along with their families. (Suhī M. III.)

2. To slander is bad and those who practice it are foolish,
They will go to the awful hell with black faces.
(Suhī M. III.)

3. Discard off slandery and ego, O my mind !
(Sri Rāg M. III.)

The person who talks ill of others, wastes his precious
life :

*1. The slanderer cries in the wilderness,

*੨. ਜਿਸ ਅੰਦਰ ਤਾਤ ਪਰਾਈ ਹੋਵੈ ਤਿਸਦਾ ਕਦੇ ਨ ਹੋਵੈ ਭਲਾ ।
(ਵਾਰ ਗਉੜੀ ਮ: ੪)

੩. ਕਾਹੂੰ ਦੀਨੇ ਪਾਟ ਪਟੇਬਰ ਕਾਹੂੰ ਪਲਘ ਨਿਵਾਰਾ ।
ਕਾਹੂੰ ਗਰੀ ਗੋਦਰੀ ਨਾਹੀ ਕਾਹੂੰ ਖਾਨ ਪਰਾਰਾ ।
ਅਹਿਰਖਵਾਦ ਨ ਕੀਜੈ ਰੇ ਮਨ ।
ਸਕ੍ਰਿਤ ਕਰ ਕਰ ਲੀਜੈ ਰੇ ਮਨ । (ਆਸਾ ਕਬੀਰ)

**੧. ਦੁਸਟਾਂ ਨਾਲ ਦੋਸਤੀ ਨਾਲ ਸੰਤਾਂ ਵੇਰ ਕਰੰਨ ।
ਆਪ ਭੁਭੇ ਕੁਟੰਬ ਸਿਉ ਸਗਲੇ ਕੁਲ ਭੋਬੰਨ । (ਸੂਹੀ ਮ: ੩)

੨. ਨਿੰਦਾ ਭਲੀ ਕਿਸੈ ਕੀ ਨਾਹੀ ਮਨਮੁਖ ਮੁਗਧ ਕਰੰਨ ।
ਮੁਹ ਕਾਲੇ ਤਿਨ ਨਿੰਦਕਾ ਨਰਕੇ ਘੋਰ ਪਵੰਨ । (ਸੂਹੀ ਮ: ੩)

੩. ਮੇਰੇ ਮਨ ਤਜ ਨਿੰਦਾ ਹਉਮੈ ਅਹੰਕਾਰ । (ਸਿਰੀ ਰਾਗੁ ਮ: ੩)

†੧. ਅਰੜਾਵੈ ਬਿਲਲਾਵੈ ਨਿੰਦਕ ।

*He forgets the Lord and thus gets the fruit of his deed,
If anybody keeps company with him goes his way,
He like a boa constrictor carries the burden in vain,
He is burnt in fire. (Āsā M. V.)

2. The slanderer removes the dirt of others,
He, the servant of mammon, eats that dirt.
(Gujri M. IV.)

3. The slanderer is overjoyed to see the shortcomings of
others.
He is pained to see the virtuous;
He is always busy in slandery, though he can harm
none,
He dies in slandery. (Bilāwal M. V.)

The sin of speech should be avoided. We should speak
truth and keep away from falsehood. Falsehood is like
poison and the result is moral death :

- **1. To tell lies is to take poison. (Mājh M. III.)
2. To tell lies is to eat the dead. (Vār Mājh M. I.)
3. The liars are thrown backward,
Their hearts are full of falsehood and wickedness,
They are always in a state of misery.

*ਪਾਰਬ੍ਰਹਮ ਪਰਮੇਸਰ ਬਿਸਰਿਆ ਅਪਣਾ ਕੀਤਾ ਪਾਵੈ ਨਿੰਦਕ ।
ਜੇ ਕੋਈ ਉਸ ਕਾ ਸੰਗੀ ਹੋਵੈ ਨਾਲੇ ਲਏ ਸਿਧਾਵੈ ।
ਅਣਹੋਦਾ ਅਜਗਰ ਭਾਰ ਉਠਾਏ ਨਿੰਦਕ ਅਗਨੀ ਮਾਹਿ ਜਲਾਵੈ ।

(ਆਸਾ ਮ: ੫)

੨. ਨਿੰਦਕ ਨਿੰਦਾ ਕਰ ਮਲ ਧੋਵੈ ਓਹ ਮਲ ਭਖ ਮਾਇਆ ਧਾਰੀ ।
(ਗੁਜਰੀ ਮ: ੪)

੩. ਜਦੁ ਦੇਖੈ ਛਿਦ੍ਰ ਤਉ ਨਿੰਦਕ ਉਮਾਹੈ ਭਲੋ ਦੇਖ ਦੁਖ ਭਰੀਐ ।
ਆਠ ਪਹਰ ਚਿਤਵੈ ਨਹੀ ਪਹੁੰਚੈ ਬੁਰਾ ਚਿਤਵਤ ਚਿਤਵਤ ਮਰੀਐ ।

(ਬਿਲਾਵਲੁ ਮ: ੫)

**੧. ਕੂੜ ਬੋਲ ਬਿਖ ਖਾਵਣਿਆ । (ਮਾਝ ਮ: ੩)

੨. ਕੂੜ ਬੋਲ ਮੁਰਦਾਰ ਖਾਇ । (ਵਾਰ ਮਾਝ ਮ: ੧)

੩. ਕੂੜਿਆਰ ਪਿਛਾਹਾ ਸਟੀਅਨ ਕੂੜ ਹਿਰਦੈ ਮਹਾ ਦੁਖ ਪਾਵੈ ।

The liars are black-faced,
 Their falsehood becomes apparent in the eyes of the
 world. (Vār Gauṛī M. IV.)

A liar receives no respect anywhere. He is like a dog
 or swine :

- **1. The liar hath no name, no respect,
 The black crow is never pure. (Bilāwal M. I.)
2. The liars are said to be like dogs and swines,
 They wander, bark and die like stray dogs,
 They practise falsehood which pollutes their minds and
 bodies,
 Following this wrong path, they are led astray from
 the Lord. (Mārū M. I.)
3. He who does not keep word, is never trusted,
 He is hollow from within ;
 Being a liar he always practises falsehood.
 (Vār Mārū M. V.)

Truth is the basis of whole morality. God is Truth.
 In order to be in tune with God, Truth must be practised :

- †1. Truth is the treatment of all ailments,
 It washes away all sins ;
 Nanak stands in the service of the truthful.
 (Vār Asā M. I.)

*ਮੁਹ ਕਾਲੇ ਕੂੜਿਆਰੀਆ ਕੂੜਿਆਰ ਕੂੜੇ ਹੁਇ ਜਾਵੈ ।

(ਵਾਰ ਗਉੜੀ ਮ: ੪)

**੧. ਝੂਠੇ ਕਉ ਨਾਹੀ ਪਤ ਨਾਉ ।

ਕਬਹੁ ਨ ਸੁਚਾ ਕਾਲਾ ਕਾਉ ।

(ਬਿਲਾਵਲ ਮ: ੧)

੨. ਕੂਕਰ ਸ਼ੂਕਰ ਕਹੀਅਹਿ ਕੂੜਿਆਰਾ ।

ਭਉਕ ਮਰਹਿ ਭਉ ਭਉ ਭਉਹਾਰਾ ।

ਮਨ ਤਨ ਝੂਠੇ ਕੂੜ ਕਮਾਵਹਿ ਦੁਰਮਤ ਦਰਗਹਿ ਹਾਰਾ ਹੇ । (ਮਾਰੂ ਮ: ੧)

੩. ਬਚਨ ਕਰੈ ਤੇ ਖਿਸਕ ਜਾਇ ਬੋਲੈ ਸਭ ਕਚਾ ।

ਅੰਦਰਹੁ ਬੋਥਾ ਕੂੜਿਆਰ ਕੂੜੀ ਸਭ ਖਚਾ ।

(ਵਾਰ ਮਾਰੂ ਮ: ੫)

†੧ ਸਚ ਸਭਨਾ ਹੋਇ ਦਾਹੁ ਪਾਪ ਕਵੈ ਧੋਇ ।

ਨਾਨਕ ਵਖਾਣੈ ਬੇਨਤੀ ਜਿਨ ਸਚ ਪਲੈ ਹੋਇ । (ਵਾਰ ਆਸਾ ਮਹਲਾ ੧)

*2. Everything is below the Truth,
But truthful life is above it. (Sirī Rāg M. I.)

3. Those who see Truth and speak Truth,
Their bodies and minds become truthful,
Truth is their evidence, Truth is their instruction,
True is the praise of the truthful.
Those who have forgotten Truth, cry in agony and
weep while departing. (Sirī Rāg M. III. Ashtapadī)

4. To imbibe Truth in the heart is the real task of life.
Everything else is hypocrisy and its worship leads
towards anguish. (Parbhātī M. I.)

Whereas the sociable man avoids falsehood and
slander, he also avoids rudeness. His speech does not
become harsh. His thoughts are noble and his language is
sweet. Only the unsociable individual uses rude language ;

**1. The fool does not know the self,
He annoys others with bad words.
(Vār Bihāgrā M. III.)

2. The disciples speak a nectar-like speech,
They recognise the spirit in all. (Sirī Rāg M. III.)

3. Wherever we go, we should talk gently.....
(Wadhans M. I.)

*2. ਸਚਹੁ ਓਰੈ ਸਭ ਕੋ ਉਪਰ ਸਚ ਅਚਾਰ । (ਸਿਰੀ ਰਾਗੁ ਮ: ੧)

੩. ਸਚ ਵੇਖਣ ਸਚ ਬੋਲਣਾ ਤਨ ਮਨ ਸਚਾ ਹੋਇ ।
ਸਚੀ ਸਾਖੀ ਉਪਦੇਸੁ ਸਚ ਸਚੇ ਸਚੀ ਸੋਇ ।
ਜਿਨੀ ਸਚ ਵਿਸਾਰਿਆ ਸੇ ਦੁਖੀਏ ਚਲੇ ਰੋਇ । (ਸਿਰੀ ਰਾਗੁ ਮ: ੩)

੪. ਹਿਰਦੈ ਸਚੁ ਏਹੁ ਕਰਣੀ ਸਾਰ । ਹੋਰ ਸਭ ਪਖੰਡ ਪੂਜ ਖੁਆਰ ।
(ਪ੍ਰਭਾਤੀ ਮ: ੧)

**੧. ਆਪਣਾ ਆਪ ਨ ਪਛਾਣੈ ਮੂੜਾ ਅਵਰਾ ਆਖ ਦੁਖਾਏ ।
(ਵਾਰ ਬਿਹਾਗੜਾ ਮ: ੩)

੨. ਗੁਰਮੁਖ ਅੰਮ੍ਰਿਤ ਬਾਣੀ ਬੋਲਹਿ ਸਭ ਆਤਮਰਾਮੁ ਪਛਾਣੀ ।
(ਸਿਰੀ ਰਾਗੁ ਮ: ੩)

੩. ਜਿਥੇ ਜਾਇ ਬਹੀਐ ਭਲਾ ਕਹੀਐ.....
(ਵਡਹੰਸ ਮ: ੧)

*4. All are pleased with soft words. (Gaurī Thitti M. V.)

5. Hear, O foolish mind !

One who speaks insipid things, comes to grief.

(Sri Rāg M. I.)

The harsh language cuts at the root of love :

**The bond of love is broken off with bad words.

The harsh language creates ill-effect on the mind and body :

†1. With insipid sayings the mind and body become
insipid, saith Nanak,
Such a person is called insipid and is notorious as
insipid ;
Such a person is thrown before the Lord and spitted
in the face,
He is called a fool and gets punishment with shoes.
(Vār Āsā M. I.)

2. Do not talk in insipid language,
The True Lord is within all ;
Do not grieve the heart of anyone,
All are invaluable gems.—129
The hearts of all the persons are gems ;
It is not good at all to grieve anyone,

*੪. ਕੋਮਲ ਬਾਣੀ ਸਭ ਕਉ ਸੰਤੋਖੈ..... (ਗਉੜੀ ਬਿਤੀ ਮ: ੫)

੫. ਫਿਕਾ ਬੋਲ ਵਿਗੁਚਣਾ ਸੁਣ ਮੂਰਖ ਮਨ ਆਜਾਣ । ਸਿਰੀ ਰਾਗੁ ਮ: ੧)

**ਟੁਟ ਪਰੀ-ਤਿ ਗਈ ਬੁਰਬੋਲ । (ਦਖਣੀ ਓਅੰਕਾਰੁ—ਰਾਮਕਲੀ ਮ: ੧)

†੧. ਨਾਨਕ ਫਿਕੇ ਬੋਲਿਐ ਤਨ ਮਨ ਫਿਕਾ ਹੋਇ ।

ਫਿਕੇ ਫਿਕੀ ਸਦੀਐ ਫਿਕੇ ਫਿਕੀ ਜੋਇ ।

ਫਿਕਾ ਦਰਗਹਿ ਸੁਣੀਐ ਮੁਹ ਬੁਕਾ ਫਿਕੇ ਪਾਇ ।

ਫਿਕਾ ਮੂਰਖ ਆਖੀਐ ਪਾਣਾ ਲਹੈ ਸਜਾਇ । (ਵਾਰ ਆਸਾ ਮ: ੧)

੨. ਇਕੁ ਫਿਕਾ ਨਾ ਗਲਾਇ ਸਭਨਾ ਮੈ ਸਚਾ ਧਣੀ ।

ਹਿਆਉ ਨ ਕੈਹੀ ਠਾਹਿ ਮਾਣਕ ਸਭ ਅਮੋਲਵੇ ।

ਸਭਨਾ ਮਨ ਮਾਣਕ ਠਾਹਣੁ ਮੂਲ ਮਚਾਂਗਵਾ । ੧੨੯ ।

*If thou desirest to meet the Lord,
Thou must not grieve the heart of any person.

(Shalok Farid)

The next requisite of a sociable person is modesty. Pride and vanity cannot mislead him. He is always humble. Vanity is a great vice which takes the individual away from God :

**God does not like ego, cry the Vedas,
Those, who die in ego, have wasted their lives,
They experience births and deaths repeatedly.

(Vār Mārū M. III.)

Only a great warrior in the ethical field can vanquish ego :

- †1. Whosoever kills the wicked ego from within,
Is a real warrior, saith Nanak. (Vār Srī Rāga M. III.)
2. Is there anyone who cuts at the root of ego
And turns away his mind from its sweetness.
(Gaurī M. V.)
3. Among all Purushas that Purusha is great
Who hath discarded off ego in the company of the
saints. (Sukhmanī)

*ਜੇ ਤਉ ਪਿਰੀਆ ਦੀ ਸਿਕ ਹਿਆਉ ਨ ਠਾਹੇ ਕਹੀਦਾ । (ਸ਼ਲੋਕ ਫ਼ਰੀਦ)

**ਹਰਿ ਜੀਉ ਅਹੰਕਾਰੁ ਨ ਭਾਵਈ ਵੇਦ ਕੂਕਿ ਸੁਣਾਵਹਿ ।

ਅਹੰਕਾਰਿ ਮਏ ਸੇ ਵਿਗਤੀ ਗਏ ਮਰ ਜਨਮਹਿ ਫਿਰਿ ਆਵਹਿ ।

(ਵਾਰ ਮਾਰੂ ਮ: ੩)

†੧. ਨਾਨਕ ਸੋ ਸੁਰਾ ਵਰਿਆਮ ਜਿਨ ਵਿਚਹੁ ਦੁਸਟ ਅਹੰਕਰਣ ਮਾਰਿਆ ।

(ਵਾਰ ਸਿਰੀ ਰਾਗੁ ਮ: ੩)

੨. ਹੈ ਕੋਈ ਐਸਾ ਹਉਮੈ ਤੋਰੈ । ਇਸ ਮੀਠੀ ਤੇ ਇਹੁ ਮਨ ਹੋਰੈ ।

(ਗਉੜੀ ਮ: ੫)

੩. ਸਗਲ ਪੁਰਖ ਮਹਿ ਪੁਰਖ ਪ੍ਰਧਾਨ । ਸਾਧੁ ਸੰਗ ਜਾਕਾ ਮਿਟੈ ਅਭਿਮਾਨ ।

(ਗਉੜੀ ਸੁਖਮਨੀ ਮ: ੫)

The result of vanity, whether in the material or the moral world, is always disappointing :

- *1. Whosoever goes on a pilgrimage, observes fasts
And gives alms with ego in his mind,
Vain are his efforts, saith Nanak,
Like the bathing of the elephant. (Shalok M. IX.)

2. Whoever feel egoistic about their position, wealth and youth,

Go empty-handed from the world
Like mounds which cannot retain rain water.

(Shalok Farid)

3. Whoever think high of themselves and low of others,
I saw them going to hell because of their minds, words
and deeds. (Mārū Kabīr)

4. Anybody, who is full of vanity,
Mingles with dust in no time. (Gaund M. V.)

The sociable person remains modest. Being great morally and spiritually, he still thinks that he is nothing before others :

- **1. Kabir says : I am the worst of all,
Everybody is good except me ;
Whoever thinks in this vein,
He is my friend. (Shalok Kabīr)

- *੧. ਤੀਰਥ ਬ੍ਰਤ ਅਰੁ ਦਾਨੁ ਕਰ ਮਨ ਮਹਿ ਧਰੈ ਗੁਮਾਨ ।
ਨਾਨਕ ਨਿਹਫਲ ਜਾਤ ਤਿਹ ਜਿਉ ਕੁੰਚਰ ਇਸਨਾਨ । (ਸ਼ਲੋਕ ਮ: ੯)

੨. ਗਰਬ ਜਿਨਾ ਵਡਿਆਈਆ ਧਨ ਜੋਬਨ ਆਗਾਹ ।
ਖਾਲੀ ਚਲੇ ਧਣੀ ਸਿਉ ਟਿਬੇ ਜਿਉ ਮੀਹਾਹ । (ਸ਼ਲੋਕ ਫਰੀਦ)

੩. ਆਪਸ ਕਉ ਦੀਰਘ ਕਰ ਜਾਨੈ ਅਉਰਨ ਕਉ ਲਘੁ ਮਾਤ ।
ਮਨਸਾ ਬਾਚਾ ਕਰਮਨਾ ਮੈ ਦੇਖੇ ਦੋਜਕ ਜਾਤ । (ਮਾਰੂ ਕਬੀਰ)

੪. ਜੇ ਕੋ ਬਹੁਤ ਕਰੈ ਅਹੰਕਾਰ । ਓਹ ਖਿਨ ਮਹਿ ਰੁਲਤਾ ਖਾਕੂ ਨਾਲ ।
(ਗੋਂਡ ਮ: ੫)

- **੧. ਕਬੀਰ ਸਬ ਤੇ ਹਮ ਬੁਰੇ ਹਮ ਤਜ ਭਲੇ ਸਭ ਕੋਇ ।
ਜਿਨ ਐਸਾ ਕਰ ਬੁਝਿਆ ਮੀਤ ਹਮਾਰਾ ਜੋਇ । (ਸ਼ਲੋਕ ਕਬੀਰ)

*2. Modesty is my sceptre. (Sorathi M. V.)

Those who are humble, are in fact, great :

**1. Whoever shows humility to others
Is really superior to others. (Sukhmam)

2. If weighed in a balance,
The humble is weighty. (Vār Āsā M. I.)

The next requisite for a sociable person is the love for justice. It is a cardinal virtue which must be cultivated. Justice is a godly attribute and in order to be one with God, this virtue must be practised :

†1. Justice is not done with mere words,
Whoever takes poison dies instantly.
See, O brother ! the true justice of the Lord,
Everybody reaps the fruits of his actions.
(Vār Gauṛī M. VI.)

2. Listen, O saints ! Nanak speaks truth :
That God acts with true justice. (Bihāgrā M. V.)

Love of justice and avarice stand poles apart. Where justice comes in, avarice has to go. Avarice is a great vice which becomes a great obstacle in the path of development of an earnest and sociable person :

††1. Greed destroys the people,
As alga pollutes the water. (Vār Sattā te Balwand)

*੨. ਗਰੀਬੀ ਗਦਾ ਹਮਾਰੀ..... (ਸੋਰਠਿ ਮ: ੫)

***੧. ਆਪਸ ਕਉ ਜੋ ਜਾਨੈ ਨੀਚਾ । ਸੋਊ ਗਨੀਐ ਸਭ ਤੇ ਉਚਾ ।
(ਗਉੜੀ ਸੁਖਮਨੀ ਮ: ੫)

੨. ਧਰ ਤਾਰਾਜੂ ਤੋਲੀਐ ਨਿਵੈ ਸੁ ਗਉਰਾ ਹੋਇ । (ਵਾਰ ਆਸਾ ਮ: ੧)

†੧. ਗਲਾ ਉਪਰਿ ਤਪਾਵਸੁ ਨ ਹੋਈ ਵਿਸੁ ਖਾਧੀ ਤਤਕਾਲ ਮਰਿ ਜਾਏ ।
ਭਾਈ ਵੇਖਹੁ ਨਿਆਉ ਸਚੁ ਕਰਤੇ ਕਾ ਜੇਹਾ ਕੋਈ ਕਰੇ ਤੇਹਾ ਕੋਈ ਪਾਏ ।
(ਵਾਰ ਗਉੜੀ ਮ: ੪)

੨. ਸਚ ਕਹੈ ਨਾਨਕ ਸੁਣਹੁ ਸੰਤਹੁ ਹਰਿ ਵਰਤੈ ਧਰਮ ਨਿਆਇ ।
(ਬਿਹਾਗੜਾ ਮ: ੫)

†੧. ਲਬ ਵਿਣਾਹੇ ਮਾਣਸਾ ਜਿਉ ਪਾਣੀ ਬੂਰ । (ਵਾਰ ਰਾਮਕਲੀ ਸਤਾ ਬਲਵੰਡ)

*2. The wave of greed is like the madness of the dog,
This madness has vitiated all. (Nat M. V.)

3. What is that love which is based on greed,
When there is greed, the love is false.
How long one can remain in a hut,
Which falls down with rainwater. (Shalok Farid)

The avaricious person is like a dog who wanders in all directions after money. He does not discriminate between good and bad actions. He can never be trusted :

**1. He goes in all the ten directions like a mad dog,
The avaricious person cannot discriminate between
good and bad food. (Sri Rāga M. V.)

2. Do not trust the greedy person as far as possible ;
In the end he deceives at a point where one is helpless.
(Shalok Varā te Vadhik M. III.)

3. Greedy persons are worshippers of mammon,
They are like dogs full of dirt of wrong advice ;
They do everything with selfish motives
And are not to be trusted. (Kaliān M. IV.)

Avarice leads to many other vices such as theft, gambling, murder etc. :—

†1. God knows that they walk during the night with
hanging devices,

੨. ਲੋਭ ਲਹਿਰ ਸਭ ਸੁਆਨ ਹਲਕ ਹੈ ਹਲਕਿਓ ਸਭਹਿ ਬਿਗਾਰੇ । (ਨਟ ਮ: ੪)

੩. ਜਾ ਲਬ ਤਾ ਨੇਹੁ ਕਿਆ ਲਬ ਤਾ ਕੂੜਾ ਨੇਹੁ ।
ਕਿਚਰੁ ਝਤਿ ਲਘਾਈਐ ਛਪਰਿ ਤੁਟੈ ਮੇਹੁ । (ਸ਼ਲੋਕ ਫਰੀਦ)

***੧. ਜਿਓ ਕੂਕਰ ਹਰਕਾਇਆ ਧਾਵੈ ਦਹਿਦਿਸ ਜਾਇ ।
ਲੋਭੀ ਜੰਤੁ ਨ ਜਾਣਈ ਭਖੁ ਅਭਖੁ ਸਭ ਖਾਇ । (ਸਿਰੀ ਰਾਗੁ ਮ: ੫)

੨. ਲੋਭੀ ਕਾ ਵੇਸਾਹੁ ਨ ਕੀਜੈ ਜੇਕਾ ਪਾਰ ਵਸਾਇ ।
ਅੰਤਕਾਲ ਤਿਥੈ ਧੁਹੈ ਜਿਥੈ ਹਥ ਨ ਪਾਇ । (ਸ਼ਲੋਕ ਵਾਰਾਂ ਤੇ ਵਧੀਕ ਮ: ੩)

੩. ਸਾਕਤ ਸੁਆਨ ਕਹੀਅਹਿ ਬਹੁ ਲੋਭੀ ਬਹੁ ਦੁਰਮਤਿ ਮੈਲ ਭਰੀਜੈ ।
ਆਪਨ ਸੁਆਇ ਕਰਹਿ ਬਹੁ ਬਾਤਾਂ ਤਿਨਾ ਕਾ ਵਿਸਾਹ ਕਿਆ ਕੀਜੈ ।
(ਕਲਿਆਨ ਮ: ੪)

†੧. ਲੈ ਫਾਹੇ ਰਾਤੀ ਤੁਰਹਿ ਪ੍ਰਭੁ ਜਾਣੈ ਪ੍ਰਾਣੀ ।

*They break into the houses at difficult points in order
to enjoy the sweet fruit,
The god of death will crush them like sesame seeds.

(Vār Gaurī M. IV.)

2. God is not pleased with His praises by a thief.
If the thief commits vice, it has no effect on Him.
Nobody stands surety for a thief,
None of the acts of a thief is considered as good.
(Dhanāsrī M. I.)

3. The thief, the immoral person and the gambler
Are crushed in a crusher. (Vār Malār M. I.)

4. The dacoit breaks open the houses of other people,
He commits the crime in order to satisfy the belly,
He masters that black science which gets him a bad
name in the other world,
He is violent and not merciful;
He did never go in the company of the saints, says

Parmanand,

And never listened to and practised the sayings of
holy scriptures. (Sārang Parmānand)

Love of justice will make the individual realize that
one should not look towards the things belonging to others,

*ਸੰਨੀ ਦੇਹ ਵਿਖੰਮ ਥਾਇ ਮਿਠਾ ਮਦ ਮਾਣੀ ।

ਅਜਰਾਈਲ ਫਰੇਸਤਾ ਤਿਲ ਪੀੜੈ ਘਾਣੀ । (ਵਾਰ ਗਉੜੀ ਮ: ੪)

੨. ਚੋਰ ਸਲਾਹੈ ਚੀਤ ਨ ਭੀਜੈ । ਜੇ ਬਦੀ ਕਰੈ ਤਾ ਤਸੂ ਨ ਛੀਜੈ ।

ਚੋਰ ਕੀ ਹਾਮਾ ਭਰੈ ਨ ਕੋਇ । ਚੋਰ ਕੀਆ ਵੰਗਾ ਕਿਉ ਹੋਇ ।

(ਧਨਾਸਰੀ ਮਹਲਾ ੧)

੩. ਚੋਰ ਜਾਰ ਜੁਆਰ ਪੀੜੈ ਘਾਣੀਐ ।

(ਵਾਰ ਮਲਾਰ ਮ: ੧)

੪. ਬਾਟਮਾਰ ਘਰ ਮੂਸ ਬਿਰਾਨੋ ਪੇਟੁ ਭਰੈ ਅਪਰਾਧੀ ।

ਜਿਹ ਪਰਲੋਕ ਜਾਇ ਅਪਕੀਰਤਿ ਸੋਈ ਅਬਿਦਿਆ ਸਾਧੀ ।

ਹਿੰਸਾ ਤਉ ਮਨ ਤੇ ਨਹੀ ਛੁਟੀ ਜੀਅ ਦਇਆ ਨਹੀ ਪਾਲੀ ।

ਪਰਮਾਨੰਦ ਸਾਧ ਸੰਗਤਿ ਮਿਲ ਕਥਾ ਪੁਨੀਤ ਨ ਚਾਲੀ ।

(ਸਾਰੰਗ ਪਰਮਾਨੰਦ)

may be the wealth of another man or the wife of another person :

- *1. The property of others, saith Nanak,
Is swine for Muslims and cow for Hindus.
The *Guru* or *Pir* stands surety only
If the devotee does not touch it. (Vār Mājh M. I.)
 2. He cannot discard off greed for another's wealth,
another's body, another's wife,
He cannot cast off slandery of others ;
He is always in transmigration,
The chain of births and deaths never ends.
(Rāmkalī Kabīr)
 3. Whosoever hath discarded the love for another's
money and wife,
The Great Harī lives near him. (Bhairo Nāmdev)
 4. He committs adultery with another's wife and talks
ill of saints.
He does not listen for a while the praises of the Lord,
He usurps another's money for the sake of his belly,
The fire of desires is not extinguished.
(Gaurī Thhittī M. V.)
- If an individuuall is the custodian of the property of

- *੧. ਹਕ ਪਰਾਇਆ ਨਾਨਕਾ ਉਸ ਸੁਅਰ ਉਸ ਗਾਇ ।
ਗੁਰ ਪੀਰ ਹਾਮਾ ਤਾ ਭਰੇ ਜਾ ਮੁਰਦਾਰ ਨ ਖਾਇ । (ਵਾਰ ਮਾਝ ਮਹਲਾ ੧)
੨. ਪਰਧਨ ਪਰਤਨ ਪਰਤੀ ਨਿੰਦਾ ਪਰ ਅਪਬਾਦ ਨ ਛੂਟੈ ।
ਆਵਾਗਵਨ ਹੋਤ ਹੈ ਫੁਨ ਫੁਨ ਇਹ ਪਰਸੰਗ ਨ ਤੂਟੈ । (ਰਾਮਕਲੀ ਕਬੀਰ)
੩. ਪਰਧਨ ਪਰਦਾਰਾ ਪਰਹਰੀ । ਤਾਂਕੇ ਨਿਕਟਿ ਬਸੈ ਨਰਹਰੀ ।
(ਭੈਰਉ ਨਾਮਦੇਵ)
੪. ਪਰਤ੍ਰਿਅ ਰਮਹਿ ਬਕਹਿ ਸਾਧੁ ਨਿੰਦ । ਕਰਨ ਨ ਸੁਨਹੀ ਹਰਿਜਸ ਬਿੰਦ ।
ਹਿਰਹਿ ਪਰਦਰਬ ਉਦਰ ਕੈ ਤਾਂਈ ।
ਅਗਨਿ ਨ ਨਿਵਰੈ ਤ੍ਰਿਸਨਾ ਨ ਬੁਝਾਈ । (ਗਉੜੀ ਬਿਤੀ ਮ: ੫)

another person, he should return it on demand, if he has love of justice :

*Why should one keep with him the property of others,
of which he is the custodian,
The comfort lies in giving back the same.
(Vār Sārang M. III.)

The next requisite of a sociable person is the kindness to the living beings :

- **1. Whoever is kind to other beings,
The Lord receives him with kindness. (Gauṛī M. V.)
2. His mind is content and full of mercy for all.
(Gauṛī Thbittī M. V.)
3. Whosoever loves the Lord—
He is without ego
And forgets the violence towards other beings.
(Sārang M. I.)

Guru Nanak condemned the Brahmanic aversion towards taking meat on the ground that their ethical conduct in every-day life was at its lowest and they advocated kindness to animals without being kind to their fellow-beings :

†The fool quarrels over meat,
Being without knowledge and concentration.
Which is meat, which is spinach and which a sinful
... .. act ?

*ਪਰਾਈ ਅਮਾਨ ਕਿਉ ਰਖੀਐ ਦਿਤੀ ਹੀ ਸੁਖ ਹੋਇ ।

(ਵਾਰ ਸਾਰੰਗ ਮ: ੩)

**੧. ਦੁਖ ਨ ਦੇਈ ਕਿਸੈ ਜੀਅ ਪਤ ਸਿਉ ਘਰ ਜਾਵਉ । (ਗਉੜੀ ਮ: ੫)

੨. ਮਨ ਸੰਤੋਖ ਸਰਬ ਜੀਅ ਦਇਆ । (ਗਉੜੀ ਥਿਤੀ ਮ: ੫)

੩. ਜਿਸ ਮਨ ਮਾਨੈ ਅਭਿਮਾਨ ਨ ਤਾਕਉ ਹਿੰਸਾ ਲੋਕ ਵਿਸਾਰੇ ।
(ਸਾਰੰਗ ਮ: ੧)

†ਮਾਸ ਮਾਸ ਕਰ ਮੂਰਖ ਬਗੜੈ ਗਿਆਨ ਧਿਆਨ ਨਹੀ ਜਾਣੈ ।

ਕਉਣ ਮਾਸ ਕਉਣ ਸਾਗ ਕਹਾਵੈ ਕਿਸ ਮਹਿ ਪਾਪ ਸਮਾਣੈ ।

.....

*All the beings are created out of meat,
The soul lives within it.
Those who follow the blind preceptor,
Do not take the eatables and eat the uneatables.

(Vār Malār M. I.)

In fact, through the above verses, Guru did not fall into a controversy of eating or not eating meat. He laid emphasis on the discrimination between good and bad, between right and wrong.

Adi Granth lays emphasis on mercy, which is regarded as the mother of *Dharma*.¹ There is a sister quality of mercy, which is known as Tolerance, which a sociable person cultivates. *Adi Granth* attaches a great significance to this quality :

- **1. Where there is knowledge, there is piety,
Where there is falsehood, there is sin,
Where there is greed, there is death,
Where there is Tolerance, there is God Himself.
(Shalok Kabīr)
2. Those who beat you with fists, do not pay them in the
same coin,
But go to their house and kiss their feet.
(Shalok Farīd)
3. Those who practise Tolerance,
For them Tolerance is their fast, good conduct and
contentment.

*ਜੀਅ ਸੰਤੁ ਸਭ ਮਾਸਹੁ ਹੋਏ ਜੀਇ ਲਇਆ ਵਾਸੇਰਾ ।

ਅਭਖ ਭਖਹਿ ਭਖ ਤਜ ਛੋਡਹਿ ਅੰਧ ਗੁਰੂ ਜਿਨ ਕੇਰਾ ।

(ਵਾਰ ਮਲਾਰ ਮਹਲਾ ੧)

1. ਧਉਲ ਧਰਮ ਦਇਆ ਕਾ ਪੂਤ.....

(ਜਪੁਜੀ)

**੧. ਜਹਾ ਗਿਆਨ ਤਹਿ ਧਰਮ ਹੈ ਜਹਾ ਬੂਠ ਤਹਿ ਪਾਪ ।

ਜਹਾ ਲੋਭ ਤਹਿ ਕਾਲ ਹੈ ਜਹਾ ਖਿਮਾ ਤਹਿ ਆਪ । (ਸ਼ਲੋਕ ਕਬੀਰ)

੨. ਫਰੀਦਾ ਜੋ ਤੈ ਮਾਰਨ ਮੁਕੀਆ ਤਿਨਾ ਨ ਮਾਰੇ ਘੁੰਮ ।

ਆਪਨੜੈ ਘਰ ਜਾਈਐ ਪੈਰ ਤਿਨਾ ਦੇ ਚੁੰਮ । (ਸ਼ਲੋਕ ਫਰੀਦ)

੩. ਖਿਮਾ ਗਹੀ ਬੂਤ ਸੀਲ ਸੰਤੋਖ ।

*They do not suffer from either disease or the fear of death. (Gaurī M. I.)

The second type of ethics is the State-ethics. In Personal Ethics mention has been made of personal service. One must serve the poor, sick and defective, (disabled) people by physical or pecuniary sacrifice.¹ But there are certain duties which the State must also observe. If the kings pass their lives in pleasure and entertainment without caring for the welfare of the people, there must be revolutions :

**The kings have lost reason and are absorbed in dance and drama,
Therefore Bābar hath come as a deathblow
And the prince does not get a morsel of food.
(Āsā M. I.)

It is the duty of the State to take care of the poor and destitute. They should be provided with food, clothing and shelter. If the poor are suppressed with force, the curse of the Lord will fall on the oppressors :

***Those who torment the poor
Are in turn tormented by the Lord. (Gaurī M. V.)

The king or the head of the State should do justice :

†The kings must avow to do justice. (Vār Sārang M. I.)

By his high ethical conduct, the head of the State

*ਰੋਗ ਨ ਬਿਆਪੈ ਨਾ ਜਮ ਦੇਖੰ । (ਗਉੜੀ ਮ: ੧)

੧. ਘਾਲਿ ਖਾਇ ਕਿਛੁ ਹਥੁ ਦੇਇ..... (ਵਾਰ ਸਾਰੰਗ ਮ: ੧)

**ਸਾਹਾਂ ਸੁਰਤ ਗਵਾਈਆ ਰੰਗ ਤਮਾਸੇ ਚਾਇ ।

ਬਾਬਰਵਾਣੀ ਫਿਰਿ ਜਈ ਕੁਇਰ ਨ ਰੋਟੀ ਖਾਇ । (ਆਸਾ ਮ: ੧)

***ਗਰੀਬਾ ਉਪਰ ਜੋ ਖਿੰਜਹਿ ਦਾਹੜੀ । ਪਾਰਬ੍ਰਹਮ ਸਾ ਅਗਨ ਮਹਿ ਸਾੜੀ ।

(ਗਉੜੀ ਮ: ੫)

†ਰਾਜੇ ਚੁਲੀ ਨਿਆਵ ਕੀ.....

(ਵਾਰ ਸਾਰੰਗ ਮ: ੧)

should win the respect of the masses. If the people have no respect for their ruler, the ruler cannot rule :

- *1. What is the kingship without salutations. (Āsā M. I.)
- 2. There can be no rule without authority. (Bhairo M. V.)

The head of the State should deserve the position he is holding :

- **1. The king who deserves the throne sits on it.
(Vār Mārū M. III.)
- 2. Whoever deserves the throne sits on it.
(Mārū Solhe M. I.)

If the ruler follows the democratic principles, his rule is lasting :

- ***The ruler who submits before the democratic ideals,
His rule is lasting. (Mārū M. I.)

The ruler should try for peace and welfare of the people. *Adi Granth* condemns those rulers who believe in war :

†We cannot call them kings who fight among
themselves

And undergo births and deaths.

(Vār Vadhans M. IV.—Shalok M. III.)

The ruler depends for his revenues on his subjects :

- ††The king asks for the revenue and the subjects obey,
This is their relation. (Vār Mājh M. I.)

*੧. ਕਿਆ ਸੁਲਤਾਨ ਸਲਾਮ ਵਿਹੁਣਾ । (ਆਸਾ ਮ: ੧)

੨. ਬਿਨ ਅਮਰੈ ਕੈਸੇ ਰਾਜ ਮੰਡਿਤਾ..... (ਭੈਰਉ ਮ: ੫)

**੧. ਤਖਤੈ ਰਾਜਾ ਸੋ ਬਹੈ ਜਿ ਤਖਤੈ ਲਾਇਕ ਹੋਈ । (ਵਾਰ ਮਾਰੂ ਮ: ੩)

੨. ਤਖਤ ਬਹੈ ਤਖਤੈ ਕੀ ਲਾਇਕ..... (ਮਾਰੂ ਸੋਲਹੇ ਮ: ੧)

***ਰਾਜਾ ਤਖਤ ਟਿਕੈ ਗੁਣੀ ਭੈ ਪੰਚਾਇਣ ਰਤ । (ਮਾਰੂ ਮਹਲਾ ੧)

†ਰਾਜੇ ਓਇ ਨ ਆਖੀਅਹਿ ਭਿਤਿ ਮਰਹਿ ਫਿਰਿ ਜੂਨੀ ਪਾਹਿ ।

(ਵਾਰ ਵਡਹੰਸ ਮ: ੪—ਸਲੋਕ ਮ: ੩)

††ਰਾਜਾ ਮੰਗੈ ਦਿਤੈ ਗੰਢ ਪਾਇ । (ਵਾਰ ਮਾਝ ਮ: ੧)

The ruler should not always think of the ways and means of increasing his wealth. An ordinary ruler is always dissatisfied with what he owns. He wants more and this becomes the basis of the whole trouble :

*The king is not satisfied with the dominions.

(Vār Mājh M. I.)

Adi Granth lays stress on the rule of the ruler, who is modest and just :

**It ought to be rule of humility.

(Sri Rāg M. V.)

*ਰਾਜਾ ਰਾਜ ਨ ਤ੍ਰਿਪਤਿਆ.....
 **ਇਹੁ ਹੋਆ ਹਲੇਮੀ ਰਾਜੁ ਜੀਉ ।

(ਵਾਰ ਮਾਝ ਮ: ੧)
 (ਸਿਰੀ ਰਾਗ ਮ: ੫)

CHAPTER IX

THE RELIGION AS ENUNCIATED IN ADI GRANTH

*The conception of God in **Adi Granth**—Attributes of God mentioned in **Mūl Mantra**—The unity of God—The Name of God—God as Creator—The theory of Creation and **Māyā**—The Soul—The body—The Mind and Intellect—The Microcosmic Theory—The necessity of a True Guru—The significance of Name—The doctrines of **Karma**, Grace and Transmigration—Devotion, **Nirvāna**, **Satsaṅg**, Spiritual Stages.*

CHAPTER IX

THE RELIGION AS ENUNCIATED IN ADI GRANTH

It has been seen in the last chapter that morality and knowledge are inter-connected. In nearly all the systems of Indian thought, they are considered as inseparable aspects of perfection.

There are two groups of the systems of Indian philosophy—heterodox and orthodox. The Chārvāka, the Jaina and the Buddhist are regarded as heterodox, while the Sāṃkhya, the Yoga, the Nyāya, the Vaiśeṣika, the Pūrva Mīmāṃsa and Vedānta are regarded as orthodox.

The Chārvāka accepts perception only as the valid means of knowledge, therefore he rejects the idea of God. The Buddhist does not concern himself with the problem of God. The Jaina denies the existence of God. The Chārvāka has no moral code, but the Buddhist and the Jaina have certain definite laws of moral conduct. The followers of this ethical code are said to save themselves from birth and transmigration.

The Sāṃkhya system is atheistic like Jainism, but Yoga system of Patanjali is theistic. God of Yoga system is a singular type of Puruṣa, who has no desire. "He saves people immersed in *Samsāra* by imparting knowledge and virtue to them out of his Grace."¹

In Nyāya system, God is a particular type of soul which is far from vice and wrong knowledge. There is no open reference to God in Vaiśeṣika system. The Pūrva Mīmāṃsa holds that the Universe does not require any Creator.

1. Cultural Heritage of India—Vol III. II edition—page 536.

Moreover *dharma* and *adharma* are related to the performer and thus God cannot know them.

Vedānta interprets Upanishads. There are different interpretations of *Vedānta Sūtra* of Badarāyaṇa. These interpretations have given rise to different schools i.e. *Advaitism* of Sankara, *Viṣiṣṭadvaitism* of Rāmānuja and *Dvaitism* of Mādhva.

All the Vedānta schools have faith in the existence of God. God is Omnipotent and Omniscient. According to Sankara, he can be viewed from two standpoints i.e. empirical and transcendental. From the former point of view, he is called *Saguṇa* and from the latter *Nirguṇa*. These two aspects of God have been accepted in *Adi Granth*.¹

According to Rāmānuja, the only existent reality is God. The conscious and unconscious world and the individual souls live within Him. The Gurus have accepted this view about God *in toto*. They hold that the only reality is God :—

*1. Whatever we see is Brahman,
Whatever we hear is Brahman,
He is described as One. (Bilāwal Mahla 5)

2. When the differences end,
Thou art seen everywhere. (Shalok Kabir)

3. All the substances are within Him. (Sukhmanī)

All the substances are created by Him and He lives within His own Creation :

**This world is the residence of the True Lord,
And He lives within it. (Vār Āsā—Shalok Mahla 2)

1. ਨਿਰਗੁਨੁ ਆਪਿ ਸਰਗੁਨੁ ਭੀ ਓਹੀ । (ਗਉੜੀ ਸੁਖਮਨੀ ਮ: ੫)

*੧. ਬ੍ਰਹਮੁ ਦੀਸੈ ਬ੍ਰਹਮੁ ਸੁਣੀਐ ਏਕੁ ਏਕੁ ਵਖਾਣੀਐ । (ਕਿਲਾਵਲੁ ਮਹਲਾ ੫)

੨. ਜਬ ਆਪਾ ਪਰ ਕਾ ਮਿਟਿ ਗਇਆ ਜਤ ਦੇਖਉ ਤਤ ਤੂ । (ਸ਼ਲੋਕ ਕਬੀਰ)

੩. ਸਗਲ ਸਮਿਗ੍ਰੀ ਏਕਸੁ ਘਟ ਮਾਹਿ । (ਗਉੜੀ ਸੁਖਮਨੀ ਮ: ੫)

**ਇਹੁ ਜਗੁ ਸਚੈ ਕੀ ਹੈ ਕੋਠੜੀ ਸਚੈ ਕਾ ਵਿਚਿ ਵਾਸੁ ।

(ਵਾਰ ਆਸਾ—ਸ਼ਲੋਕ ਮ: ੨)

Mādhva holds that God, Jīva and the world are eternally distinct.¹ This view is not in consonance with the view of *Adi Granth*, which holds that Jīva and the world are the creation of God.

*Saith Nanak : Unity becomes Plurality,
And Plurality ultimately becomes Unity.

(Mājh Mahla 5)

Thus we find that *Adi Granth* accepts the Vēdantic view about God.

According to *Mūl Mantra* :

**God is One. His Name is Truth. He is the Creator. He is devoid of fear and enmity.

He is deathless and birthless. He is self-existent. He can be realised by the Grace of the Guru.

The attributes given in *Mūl Mantra* need further elucidation. Oneness or Unity of God has been established. The Trinity i.e. Vishnū, Shiva and Brahmā all bow in obeissance to Him. These three gods are under the influence of Māyā, therefore they are far removed from God.² They are, moreover, not immortal like God. They are prone to death. On this basis, the Gurus rejected the worship of these gods and other gods and goddesses.³ These three gods are just the servants of God, who has delegated certain powers to them. Brahmā has been given the power of Creation, Vishnū the power of preserving and Shiva, the power of destroying. In fact, all these powers are His powers.

1. Swami Dayānand follows this doctrine.

*ਇਕਸ ਤੋ ਹੋਇਓ ਅਨੰਤਾ ਨਾਨਕ ਏਕਸ ਮਾਹਿ ਸਮਾਏ ਜੀਓ ।

(ਮਾਝ ਮ: ੫)

*ੴ ਸਤਿਨਾਮੁ ਕਰਤਾ ਪੁਰਖੁ ਨਿਰਭਉ ਨਿਰਵੈਰੁ ਅਕਾਲ ਮੂਰਤਿ
ਅਜੂਨੀ ਸੈਭੰ ਗੁਰਪ੍ਰਸਾਦਿ ।

2. ਸਰਪਨੀ ਤੋ ਉਪਰਿ ਨਹੀ ਬਲੀਆ । ਜਿਨਿ ਬ੍ਰਹਮਾ ਬਿਸਨੁ ਮਹਾਵੈਰੁ ਛਲੀਆ । (ਆਸਾ ਕਬੀਰ)

3. ਓਹੁ ਵੇਖੈ ਓਨਾ ਨਦਰਿ ਨ ਆਵੈ ਬਹੁਤਾ ਏਹੁ ਵਿਡਾਣੁ । (ਜਪੁਜੀ)

As a creator, He is called *Kartā, Kartār, Sirandā, Khāliq, Sirjanhār, Karn Kāran, Prāndātā, Prānpatī, Swāranhār*; as a preserver *Gopāl, Gobind, Pritpalak* and as a destroyer *Sadhanhār, Haranhār*.

In its monotheism, the Sikh Faith resembles Islām and and that is the reason why some historians and writers have asserted that Sikhism is the product of the impact of Islām on Hinduism. But a deeper study exhibits the differences in the conception of Godhead. God of Islām is personal, but the Saint-poets sing of an impersonal God. The Muslims believe that Muhammad is His Prophet, but this Prophethood of God has been rejected by the Saints.*

God is One and without an equal or a lieutenant. Zoroastrian theology divides God into two parts viz. *Ahura Mazdāh* and *Ahriman*. Christ proclaims himself as the son of God. But these views are not acceptable in *Adi Granth*.**

God is the parent or father of all. *Adi Granth* recognises the fatherhood of God like Islām.†

Thus *Adi Granth* establishes the Unity of God, who is perfect and a treasure-house of qualities (*Pūran, Sāmpūran, Gun Tās, Gunī Gahīr, Gunī Nidhān, Bemohitāj*), who is faultless and flawless (*Abhul, Adol, Achhal, Abhang, Achhed, Avgat, Amolak*), who is light (*Prakāsh, Jot*), who is good and holy (*Pavittar, Punī, Pāvan, Pāk*), who is beautiful (*Sundar, Suhān, Gauhar, Lāl, Gulāl, Ratnāgar*), who is almighty (*Sarab Shaktīmān, Samrathh, Asur Sanghār, Sabal Malan, Balah Chhallan, Akal Kalā, Bhuj Bal, Chaturbhuj*), who is Omnipresent (*Ape Ap,*

*1. ਏਕੈ ਸਿਮਰਉ ਨਾਨਕਾ ਜਲ ਬਲ ਰਹਿਆ ਸਮਾਇ ।

ਅਵਰ ਦੂਜਾ ਕਿਉ ਸੋਵੀਐ ਜੰਮੇ ਤੇ ਮਰ ਜਾਇ ।

(ਗੁਰੂਗੀਤ ਕੀ ਵਾਰ ਮਃ ੩)

**1. ਏਕੈ ਰੇ ਹਰਿ ਏਕੈ ਜਾਨ । ਏਕੈ ਰੇ ਗੁਰਮੁਖਿ ਜਾਨ ।

(ਦੇਵਗੰਧਾਰੀ ਮਃ ੫)

2. ਤੁਧੁ ਬਿਨੁ ਦੂਜਾ ਅਵਰੁ ਨ ਕੋਇ ।

(ਆਸਾ ਮਹਲਾ ੪)

†1. ਤੂੰ ਸਾਂਝਾ ਸਾਹਿਬ ਬਾਪ ਹਮਾਰਾ । ਨਉ ਨਿਧ ਤੇਰੈ ਅਖੁਟ ਭੰਡਾਰਾ ।

(ਮਾਧ ਮਹਲਾ ੫)

2. ਏਕ ਪਿਤਾ ਏਕਸ ਕੇ ਹਮ ਬਾਰਿਕ ।

(ਸੋਰਠਿ ਮਃ ੫)

Hadrā Hadūr, Sarab Biāpī, Sarab Niwāsī, Sarbatar Ramnam, Bharpūr, who is Omniscient (*Jānoī, Giān, Chit, Dānā Bīnā*), who is the primal cause and the essence (*Mūl, Tat*), who is beyond our cognizance (*Asujh, Nirbujh, Gupt, Agādh, Agāh, Agam, Akah, Beshumār, Apār, Amit, Bisiār, Apar Apār, Bekīmat, Adrishta, Atol, Akaram, Akrai, Varnā—Chihnā Bāhrā*) and above all, who is Truth,¹ all—pervasive and everlasting (*Sach, Sachidānand, Sarbam Sachā*).

His Name is Truth. He must be called *Sat* or Truth,² because He is always Truth. All other names except *Satnām* are *Kirtam* (composed) names.³ There are several *Kirtam* names used in *Adi Granth*, because they were more clearly understood by the people of different sects. The Vaishnavas used the following names: *Bhagvān, Bishan, Gobind, Gopāl, Gosām, Harī, Nārāyaṇ, Murārī, Madho, Raghurā, Rām, Krishan, Vasudeva, Pārbrahm, Prabhu, Banwārī, Banwālī, Bāwan Rūp, Brāh, Gajpatī, Narsingh, Kūrām, Machh, Kachh, Chatur bhuj, Kamlā-kant, Lakshmiṭar, Chakradhar*. The Shaivas called God by the name of *Shiva, Ishwara, Rudra, Gorakh*. The Muslims named Him as *Rabb, Allah, Razaq, Khudā*. The name to which the Sikhs attach special significance is *Wāhigurū*, which has been used in their verses by the Bards. In the verses of the Gurus, this Name does not occur in full. It is split into two parts i.e. *Wāhu*⁴ and *Gurū*.

God is the Creator or *Kartā*. He is a *Purusha*, who creates the whole Universe.⁵ There is none other separate eternal entity except God. He is the Creator and thus the

1. ਆਦਿ ਸਚੁ । ਜੁਗਾਦਿ ਸਚੁ । ਹੋਤੀ ਸਚੁ । ਨਾਨਕ ਹੋਸੀ ਭੀ ਸਚੁ । (ਜਪੁਜੀ)
2. ਸਸਾ ਸਤਿ ਸਤਿ ਸਤਿ ਸੋਢੀ । ਸਤਿ ਪੁਰਖੁ ਤੇ ਭਿੰਨ ਨ ਕੋਊ । (ਬਾਵਨ ਅਖਰੀ ਮਃ ੫)
ਨਾਨਕ ਸਤਿ ਸਤਿ ਪ੍ਰਭੁ ਸੋਇ । (ਗਉੜੀ ਸੁਖਮਨੀ)
3. ਕਿਰਤਮ ਨਾਮ ਕਥੇ ਤੇਰੇ ਜਿਹਥਾ । ਸਤਿਨਾਮ ਤੇਰਾ ਪਰਾ ਪੁਰਖਨਾ । (ਮਾਰੂ ਮਃ ੫)
4. ਵਾਹੁ ਵਾਹੁ ਕਰਤਿਆ ਮਨ ਨਿਰਮਲ ਹੋਵੈ ਹਉਮੈ ਵਿਚਹੁ ਜਾਇ । (ਗੁਜਰੀ ਕੀ ਵਾਰ ਮਃ ੩)
5. ਓਅੰਕਾਰਿ ਸਭ ਸ੍ਰਿਸ਼ਟ ਕ੍ਰਿਪਾਈ । ਸਭ ਖੋਲ ਤਮਾਸਾ ਤੇਰੀ ਵਡਿਆਈ । (ਮਾਰੂ ਮਃ ੩)

Master of the Universe (*Sahib, Malik*). He created the world out of chaos¹ by a single utterance or word². This conception of creation is the same as Islāmic conception. Muslims believe that God said, "*Kun*" and the world came into existence. But the Cosmology of *Adi Granth* is quite different from that of Islām.

The *Chārvākas* hold that the world is a spontaneous growth of material elements without any intervention of any outer agency. According to Jāinas, the combination of four primary ingredients, time, space, soul and matter, is responsible for the creation. Buddha was against any metaphysical speculation. The Sāṃkhya system believes in two types of eternal ultimate realities i.e. *Prakriti* and *Purusha*. The Yoga school says that the relationship of *Prakriti* with *Purusha* is brought about by the agency of *Avidyā* and God.³ According to Nyāya-Vaiśeṣika school, the creation of the world has been brought about by God out of eternal atoms.³ The Pūrva Mīmāṃsā also holds that the atoms working under the law of Karma form the world. According to Sankara, the world has been created by God through his power of *Māyā*.³ Rāmānuja holds that God creates the world out of the matter and souls lying dormant within Him. Mādhva says that the world is created by God out of *Prakriti* 'in which heterogeneous principles are located in a subtle form.'⁴

But according to *Adi Granth*, God is the only eternal entity, which has created *Purushas* and *Prakriti*.⁵ He is the creator of three guṇas (qualities) i.e. Rajas, Tamas and

1. ਧੰਧੁਕਾਰਿ ਨਿਰਾਲਮੁ ਬੈਠਾ ਨਾ ਤਰਿ ਧੰਧੁ ਪਸਾਰਾ ਹੇ । (ਮਾਰੂ ਮ: ੧)
2. ਕੀਤਾ ਪਸਾਉ ਏਕੋ ਕਵਾਉ । ਤਿਸੁ ਤੇ ਹੋਏ ਲਖ ਦਰੀਆਉ । (ਜਪੁਜੀ)
3. The theories of creation of Nyāya-Vaiśeṣika school, Sāṃkhya school and Vedānta school are known as Āram bha-Vāda, Parīṇam-Vāda and Vivarta-Vāda respectively.
4. The Cultural Heritage of India, Vol. III page 547.
5. ਸਿਵ ਸ਼ਕਤਿ ਆਪਿ ਉਪਾਇਕੇ ਕਰਤਾ ਆਪੇ ਹੁਕਮੁ ਵਰਤਾਏ । (ਰਾਮਕਲੀ ਮ: ੩, ਅਨੰਦੁ)

Sattva.¹ He is a Purusha distinct from other *Purushas* (Jivas).²

Unlike other *Purushas* (*Jivas*), He is a Purusha, who is from the very beginning—*Adi Purukh*, who is all-pervasive and everlasting—*Sat Purukh*, who is Creator—*Kartā Purukh*, who is uninfluenced by Time—*Akal Purukh*, who is without the influence of *māyā*—*Niranjan Purukh*.

According to *Adi Granth*, *Prakriti* or *māyā*³ is not a separate ultimate reality. It has been created by God.⁴ The word *māyā* is as old as Rig-Veda, but '*Māyāvāda*' came into existence with Sankara in 9th century A.D. Sankara's position is: '*brahma satyam jagan mithyā jivo brahmaiva nā parah.*' "Brahman is the only reality; the world is an illusion or a false appearance; the individual soul is identical with Brahman."⁵ This principle of illusion is known as *māyā*. Through this illusion, the self believes that it is an individual. This individuality experiences plurality of names and forms (*nāma-rūpa*). *Adi Granth* accepts this view that the illusion of *māyā* takes the individual away from God⁶ and thus leads him towards transmigration.⁷ When the influence of *māyā* vanishes, the *Jīva* realises the false appearance of the world.⁸

1. ਜਹ ਆਪਿ ਰਚਿਓ ਪਰਪੰਚ ਅਕਾਰੁ । ਤਿਹੁ ਗੁਣ ਮਹਿ ਕੀਨੋ ਬਿਸਥਾਰੁ । (ਗਉੜੀ ਸੁਖਮਨੀ)
2. ਪੁਰਖੁ ਜਤ ਕੇਵਲ ਪਰਧਾਨੁ । (ਗਉੜੀ ਸੁਖਮਨੀ)
3. In *Adi Granth*, the word '*māyā*' does not stand for illusion only but also for material wealth, objects of human desire which distract our search for God and for the immanent world.
4. Silver Jubilee Commemoration Volume 1950 by the Indian Philosophical Congress—see *Māyāvāda*.
5. ਇਹ ਸ੍ਰੁਪਨੀ ਤਾ ਕੀ ਕੀਤੀ ਹੋਈ । ਬਲੁ ਅਬਲੁ ਕਿਆ ਇਸ ਤੇ ਹੋਈ । (ਆਸਾ ਕਬੀਰ)
6. ਇਹੁ ਮਾਇਆ ਜਿਤ ਹਰਿ ਵਿਸਰੈ ਮੋਹੁ ਉਪਜੈ ਭਾਉ ਦੂਜਾ ਨਾਇਆ । (ਅਨੰਦੁ)
7. ਮਾਇਆ ਨਾਮੁ ਗਰਭ ਜੋਨਿ ਕਾ ਤਿਹੁ ਤਜ ਦਰਸਨ ਪਾਵਉ । (ਧਨਾਸਰੀ ਨਾਮਦੇਉ)
8. ਨਾ ਕਛੁ ਆਇਬੋ ਨ ਕਛੁ ਜਾਇਬੋ ਰਾਮ ਕੀ ਦੁਹਾਈ । (ਧਨਾਸਰੀ ਪੀਪਾ)

The three *guṇas* (qualities) are created through *māyā*.¹ God is said to have two forms—the first as Immanent in the world (*vikāravartin*) i.e. coming into contact with *māyā*, the second as transcendent (*triguṇatīta*) i.e. dissociating from *māyā*. The first form is known as *Sarguṇa* and the second *Nirguṇa*. *Adi Granth* accepts this view, when it says :

He is Nirguṇa as well as Sarguṇa—

Who hath illusioned others by wielding Shakti.²

(Gaurī Sukhmanī)

Whenever God wills, He creates the world and expands it; whenever He wills, He again becomes One.³ He multiplies Himself (*Anek*) by His 'manifestation in the soil of *māyā*.'⁴ This manifestation occurs through souls or individual selves. It is said that the 'notion of creation of souls is foreign to all Indian Philosophy.'⁵ But whereas *māyā* or *Prakriti* or Nature is composed of five elements i.e. earth, fire, water, air and ether, the soul is part and parcel of God Himself. God sends the selves out of *Himself*. The soul is a sort of miniature of God.⁶ It should not be mistaken as God Himself, It has its own individuality, but since it comes out of Brahman, therefore, it carries the qualities of Brahman. The soul like God is deathless.⁷ Before the creation, it lives within God and at the time of creation, it comes into the world and takes bodily forms according to the Will of Brahman. The physical body decays, but the

1. ਮਾਇਆ ਮਾਈ ਤ੍ਰੈਗੁਣ ਪਰਸੂਤਿ ਜਮਾਇਆ । (ਮਾਰੂ ਮਃ ੩)

2. ਨਿਰਗੁਨੁ ਆਪਿ ਸਰਗੁਨੁ ਭੀ ਓਹੀ । ਕਲਾ ਧਾਰਿ ਜਿਨਿ ਸਗਲੀ ਮੋਹੀ । (ਗਉੜੀ ਸੁਖਮਨੀ)

3. ਆਪਿ ਸਤਿ ਕੀਆ ਸਭੁ ਸਤਿ । ਤਿਸੁ ਪ੍ਰਭ ਤੇ ਸਗਲੀ ਉਤਪਤਿ ।
ਤਿਸੁ ਭਾਵੈ ਤਾ ਕਰੇ ਬਿਸਥਾਰੁ । ਤਿਸੁ ਭਾਵੈ ਤਾ ਏਕੰਕਾਰੁ । (ਗਉੜੀ ਸੁਖਮਨੀ)

4. Cultural Heritage of India, Vol III, edition II, page 248.

5. Ibid.

6. ਅਰਜ ਕਥਾ ਮਹਾ ਅਨੂਪ । ਪ੍ਰਾਤਮਾ ਪਾਰਬ੍ਰਹਮ ਕਾ ਰੂਪ । (ਗੋਂਡ ਮਹਲਾ ੫)

7. ਮਰਨਹਾਰ ਇਹੁ ਜੀਅਰਾ ਨਾਹੀ । (ਗਉੜੀ ਮਃ ੫)

soul or Purusha continues for ever.¹ We produce below the ideas of Kabīr and Guru Arjan about the soul :—

*Neither it is human being nor a god,
Neither an ascetic practising restraint nor a Shaivite,
Neither a Yogī nor an ascetic renouncing all worldly
attainments,

Neither it has a mother nor it is a son,
Who lives within this temple ?

Nobody knows its specifications.

Neither a householder, nor an Udāsī (ascetic),

Neither a king nor a beggar,

Neither it has a body nor blood,

Neither Brahman nor a Kshatriya,

Neither an ascetic practising austerities, nor a Sheikh
(Muslim Divine)

Neither it is alive nor dies,

If any one weeps on its seeming death,

He loses the grace of his personality.

I have found the path by the grace of the Guru,

My births and deaths both have come to an end.

(Gaund Kabir)

1. ਠੰਢੀ ਤਾਤੀ ਮਿਟੀ ਖਾਈ । ਓਹ ਨ ਬਲਾ ਬੁਢਾ ਭਾਈ ।

(ਆਸਾ ਮਹਲਾ ੫)

*ਨਾ ਇਹੁ ਮਾਨਸ ਨਾ ਇਹੁ ਦੇਉ । ਨਾ ਇਹੁ ਜਤੀ ਕਹਾਵੈ ਸੋਉ ।

ਨਾ ਇਹੁ ਜੋਗੀ ਨਾ ਅਵਧੂਤਾ । ਨਾ ਇਸ ਮਾਇ ਨ ਕਾਹੂੰ ਪੂਤਾ ।

ਇਆ ਮੰਦਰ ਮਹਿ ਕਉਨ ਬਸਾਈ । ਤਾਕਾ ਅੰਤ ਨ ਕੋਉ ਪਾਈ ।

ਨਾ ਇਹੁ ਗਿਰਹੀ ਨਾ ਓਦਾਸੀ । ਨਾ ਇਹੁ ਰਾਜ ਨ ਭੀਖ ਮੰਗਾਸੀ ।

ਨਾ ਇਸ ਪਿੰਡੁ ਨਾ ਰਕਤੁ ਰਾਤੀ ।

ਨਾ ਇਹੁ ਬ੍ਰਹਮਣੁ ਨਾ ਇਹੁ ਖਾਤੀ ।

ਨਾ ਇਹੁ ਤਪਾ ਕਹਾਵੈ ਸੋਖ । ਨਾ ਇਹੁ ਜੀਵੈ ਨਾ ਮਰਤਾ ਦੇਖ ।

ਇਸ ਮਰਤ ਕਉ ਜੇ ਕੋਉ ਰੋਵੈ । ਜੋ ਰੋਵੈ ਸੋਈ ਪਤ ਥੋਵੈ ।

ਗੁਰੁਪ੍ਰਸਾਦਿ ਮੈ ਡਗਰੋ ਪਾਇਆ । ਜੀਵਨ ਮਰਨ ਦੋਉ ਮਿਟਵਾਇਆ ।

(ਗੋਂਡ ਕਬੀਰ)

*It is a strange story—quite strange,
 The soul is like God Himself.
 Neither it is old nor young,
 Neither it is prone to misery nor it dies,
 It never dies but exists from the very beginning.
 Neither heat nor cold hath any effect on it.
 Neither it hath an enemy nor a friend.
 It neither experiences joy nor sorrow.
 It is the master of all—the Creator,
 It hath no father, no mother,
 But continues to exist from the limitless times.
 Virtue and sin have no effect on it.
 It is always awake within every heart.

(Gaund Mahla 5)

The above description of the soul makes its nature quite clear. The soul like God is uninfluenced by any outer agency. It does not love any particular form of body. The body is significant only because of the presence of this *Vairāgī* (Ascetic). Guru Arjan addresses the body in this way :

**In his company thou hast an individuality in all respects,
 Without him thou art clay.
 He is a *Vairāgī*, who lives forever
 And acts under the Will of God.

**ਅਚਰਜ ਕਥਾ ਮਹਾ ਅਨੂਪ । ਪ੍ਰਾਤਮਾ ਪਾਰਬ੍ਰਹਮ ਕਾ ਰੂਪ ।
 ਨਾ ਇਹੁ ਬੁਢਾ ਨਾ ਇਹੁ ਬਾਲਾ । ਨਾ ਇਸੁ ਦੁਖ ਨਹੀ ਜਮ ਜਾਲਾ ।
 ਨਾ ਇਹੁ ਬਿਨਸੈ ਨਾ ਇਹੁ ਜਾਇ । ਆਦਿ ਜੁਗਾਦੀ ਰਹਿਆ ਸਮਾਇ ।
 ਨਾ ਇਸ ਉਸਨ ਨਹੀ ਇਸ ਸੀਤ । ਨਾ ਇਸ ਦੁਸਮਨ ਨਾ ਇਸ ਮੀਤ ।
 ਨਾ ਇਸ ਹਰਖ ਨਹੀ ਇਸ ਸੋਗ । ਸਭ ਕਿਛੁ ਇਸ ਕਾ ਇਹੁ ਕਰਨੈ ਜੋਗ ।
 ਨਾ ਇਸ ਬਾਪ ਨਹੀ ਇਸ ਮਾਇਆ । ਇਹੁ ਅਪਰੰਪਰ ਹੋਤਾ ਆਇਆ ।
 ਪਾਪ ਪੁੰਨ ਕਾ ਇਸ ਲੋਪ ਨ ਲਾਗੈ । ਘਟ ਘਟ ਅੰਤਰ ਸਦ ਹੀ ਜਾਗੈ ।
 (ਗੋਂਡ ਮਹਲਾ ੫)

**ਉਨਕੈ ਸੰਗ ਤੇਰੀ ਸਭ ਬਿਧਿ ਬਾਟੀ । ਓਸ ਬਿਨਾ ਤੂ ਹੋਈ ਹੈ ਮਾਟੀ ।
 ਓਹ ਬੈਰਾਗੀ ਮਰੈ ਨ ਜਾਇ । ਹਕਮੈ ਬਾਧਾ ਕਾਰ ਕਮਾਇ ।

*GOD brings both together and separates them.

He knows his Nature Himself. (Āsā Mahla 5)

The body is said to be the wife of the soul—the *Purusha*. The wife requests her husband to remain with her for ever, but the husband works under the will of its own master (God):—

**The wife with folded hands requests :

“Do not go away, my Lord ! Live in my house.

“Do such business within the house

“That the hunger and the thirst may vanish away.”

The Lord says, “I am under His Will,

“Who is great and favours none.

“I shall live with you according to His Will,

“Whenever He calls, I shall go away.”

(Mārū Mahla 5—Solhā)

The soul gives consciousness to the body, which becomes the playground of senses and sense-organs. The mind and the intellect control the working of the senses. The Intellect (*Buddhi*) guides the mind (*Manas*), which is always in motion. It is unsteady.¹ Because of the Intellect, the human being is superior to other animals.² Guru Nanak defines Intellect in the following way :—

†It is not wise to lose intellect in quarrels.

*ਜੇੜ ਵਿਛੋੜੈ ਨਾਨਕ ਥਾਪ । ਅਪਣੀ ਕੁਦਰਤ ਜਾਣੈ ਆਪ ।

(ਆਸਾ ਮਹਲਾ ੫)

**ਧਨ ਕਰੈ ਬਿਨਉ ਦੋਉ ਕਰ ਜੋਰੈ । ਪ੍ਰਿਅ ਪਰਦੇਸ ਨ ਜਾਹੁ ਵਸਹੁ ਘਰ ਮੋਰੈ ।

ਐਸਾ ਵਣਜ ਕਰਹੁ ਗ੍ਰਿਹ ਭੀਤਰ ਜਿਤੁ ਉਤਰੈ ਭੂਖ ਪਿਆਸਾ ਹੋ ।

ਪਿਰ ਕਹਿਆ ਹਉ ਹੁਕਮੀ ਬੰਦਾ । ਓਹ ਭਾਰੋ ਨਾਕੁਰ ਜਿਸ ਕਾਣ ਨ ਛੰਦਾ ।

ਜਿਚਰ ਰਾਖੈ ਤਿਚਰ ਤੁਮ ਸੰਗ ਰਹਿਣਾ ਜਾ ਸਦੇ ਤ ਉਠ ਸਿਧਾਸਾ ਹੋ ।

(ਮਾਰੂ ਮ: ੫ ਸੋਲਹਾ)

1. ਸਾਧੋ ਇਹੁ ਮਨ ਗਹਿਓ ਨ ਜਾਈ ।

ਚੰਚਲ ਤ੍ਰਿਸਨਾ ਸੰਗ ਬਸਤ ਹੈ ਯਾਤੇ ਬਿਰ ਨ ਰਹਾਈ ।

ਕਾਇਆਂ ਨਗਰ ਇਕੁ ਬਾਲਕ ਵਸਿਆ ਖਿਨ ਪਲ ਬਿਰ ਨ ਰਹਾਈ ।

(ਗਉੜੀ ਮ: ੯)

(ਬਸੰਤ ਮਹਲਾ ੪ ਅਸਟਪਦੀ)

2. ਅਵਰ ਜੋਨਿ ਤੇਰੀ ਪਨਿਹਾਰੀ । ਇਸ ਧਰਤੀ ਮਹਿ ਤੇਰੀ ਸਿਕਦਾਰੀ ।

(ਆਸਾ ਮਹਲਾ ੫)

†ਅਕਲ ਏਹੁ ਨ ਆਖੀਐ ਅਕਲ ਗਵਾਈਐ ਬਾਦ ।

*Through Intellect, we remember the Lord,
 Through Intellect, we gain respect.
 Through Intellect, we understand whatever we study,
 Through Intellect, we ought to give alms.
 This is the real path, Saith Nanak,
 Other things are Satanic. (Vār Sārang Mahla 1)

Before the creation of the world, there was nothing except God :

**There was darkness for limitiess time,
 There was no earth, no sky,
 Neither day nor night, nor moon, nor sun,
 God was in the state of abstract meditation.
 The Universe came into being when it was His Will.¹

The different theories of creation are all false theories. None can know the time and limits of His creation, Who is Infinite.² Hinduism and Islām both talk of fourteen regions—seven Upper and seven nether regions—but Guru Nanak does not delimit the Universe in the above manner. According to him, there are lakhs of regions, upper and nether both.³ There can be no account or delimitation of His creation.⁴ With this hypothesis, the Guru takes us

*ਅਕਲੀ ਸਾਹਿਬ ਜੇਵੀਐ ਅਕਲੀ ਪਾਈਐ ਮਾਨ ।

ਅਕਲੀ ਪੜਕੈ ਬੁਝੀਐ ਅਕਲੀ ਕੀਚੈ ਦਾਨ ।

ਨਾਨਕ ਆਖੈ ਰਾਹੁ ਏਹੁ ਹੋਰੁ ਗਲਾ ਸੇਤਾਨ । (ਵਾਰ ਸਾਰੰਗ ਮਹਲਾ ੧)

**ਅਰਬਦ ਨਰਬਦ ਧੁੰਧੁਕਾਰਾ । ਧਰਣਿ ਨ ਗਗਨਾ ਹੁਕਮੁ ਅਪਾਰਾ ।

ਨਾ ਦਿਨੁ ਰੈਨਿ ਨ ਚੰਦੁ ਨ ਸੂਰਜੁ ਸੁੰਨ ਸਮਾਧਿ ਲਗਾਇਦਾ ।

(ਮਾਰੂ ਮਹਲਾ ੧)

1. ਜਾ ਤਿਸੁ ਭਾਣਾ ਤਾ ਜਗਤ ਉਪਾਇਆ । ਬਾਬੁ ਕਲਾ ਆਡਾਣੁ ਰਹਾਇਆ ।
 ਬ੍ਰਹਮਾ ਬਿਸਨੁ ਮਹੇਸੁ ਉਪਾਏ ਮਾਇਆ ਮੋਹੁ ਵਧਾਇਦਾ । (ਮਾਰੂ ਮਹਲਾ ੧)
2. ਬਿਤ ਵਾਰ ਨ ਜੋਗੀ ਜਾਣੈ ਰੁਤ ਮਾਹੁ ਨ ਕੋਈ । ਜਾ ਕਰਤਾ ਸਿਰਠੀ ਕਉ ਸਾਜੈ ਆਪੈ ਜਾਣੈ ਸੋਈ ।
 (ਜਪੁਜੀ)
3. ਪਾਤਾਲਾ ਪਾਤਾਲ ਲਖ ਆਗਾਸਾ ਆਗਾਸ ।
 (ਜਪੁਜੀ)
4. ਲੇਖਾ ਹੋਇ ਤ ਲਿਖੀਐ ਲੇਖੈ ਹੋਇ ਵਿਣਾਸ ।
 (ਜਪੁਜੀ)

ਅੰਤੁ ਨ ਜਾਪੈ ਕੀਤਾ ਆਕਾਰੁ । ਅੰਤੁ ਨ ਜਾਪੈ ਪਾਰਾਵਾਰ ।
 (ਜਪੁਜੀ)

further into the innumerability of every species or kind of creation. Even the Vishnūs, Shivas and Brahmās are innumerable. This diminishes the significance and importance of these deities and manifests the greatness of the Creator.

*Many are the winds, waters, fires, Krishnas and Shivas,
Many are Brahmās creating diverse guises of beauty
and colour. (Japji)

There are innumerable Universes created by God.¹ Our world of nine parts (Nav Khand) is insignificant considering the wide expanse of the Universes. The organic production is generally divided into four parts viz. Andaja (Oviparous), Jarāyuja (Viviparous), Seedaja (Generated by heat and moisture) and Udbhijja (Germinating). This is the division of the physical world. The Souls or Purushas taking any form of organic production mentioned above are innumerable. This law of Karma takes the *Purushas* from one division to another.²

The process of creation created by the Will of God is mentioned in the following verses:—

**Out of the primal Truth came the *air*.

Out of *air* came the *water*.

Out of *water*, the three worlds were formed

And He merged within the creation.

(Sri Rāga Mahla 1)

*ਕੇਤੇ ਪਵਣੁ ਪਾਣੀ ਵੈਸੰਤਰ ਕੇਤੇ ਕਾਨ ਮਹੇਸ ।

ਕੇਤੇ ਬਰਮੇ ਘਾਤਤਿ ਘੜੀਅਹਿ ਰੂਪ ਰੰਗ ਕੇ ਵੇਸ ।

(ਜਪੁਜੀ)

1. ਤਿਥੈ ਖੰਡ ਮੰਡਲ ਵਰਭੰਡ । ਜੋ ਕੋ ਕਥੈ ਤ ਅੰਤ ਨ ਅੰਤ ।

(ਜਪੁਜੀ)

2. ਕਈ ਜਨਮ ਭਏ ਕੀਟ ਪਤੰਗਾ । ਕਈ ਜਨਮ ਗਜ ਮੀਨ ਕੁਰੰਗਾ ।

ਕਈ ਜਨਮ ਪੰਖੀ ਸਰਪ ਹੋਇਓ । ਕਈ ਜਨਮ ਹੈਵਰ ਬ੍ਰਿਖ ਜੋਇਓ ।

(ਸੁਖਸਨੀ)

**ਸਾਚੇ ਤੇ ਪਵਨਾ ਭਇਆ ਪਵਨੈ ਤੇ ਜਲੁ ਹੋਇ ।

ਜਲ ਤੇ ਤ੍ਰਿਭਵਣੁ ਸਾਜਿਆ ਘਟਿ ਘਟਿ ਜੋਤਿ ਸਮੋਇ ।

(ਜਿਰੀ ਰਾਗੁ ਮਹਲਾ ੧)

At first there was *air*. Then there was *water*. From water there was creation.¹

The Creator Himself pervades His creation. He is the Primal Cause.² He is the seed of the world-tree.³ *Adi Granth* believes in Pantheism. Wherever one looks, there is God before him.⁴ The Creator and the Creation, though seemingly different, are one.⁵ The Creation is the dwelling place of the Creator.⁶

Adi Granth also believes in the microcosmic theory.⁷ Our body is a sort of small world wherein lives God.⁸ The whole Universe is epitomised in our body.⁹ The three *gunas* or three principal deities i.e. Vishnu, Shiva and Brahmā live within this body.¹⁰ The Faithful explores the body and finds the hidden treasures therein.¹¹

God is without fear and enmity. These are ethical qualities and attributes of God. Any one who practises these qualities in life goes near God-realization. There are several moral attributes of God mentioned in *Adi Granth*. Since God is without any fear, therefore, He is always in the state of Bliss (*Nihāl*, *Parsann*, *Harakhwant*, *Rang*,

1. ਪਹਿਲਾ ਪਾਣੀ ਜੀਉ ਹੈ ਜਿਤੁ ਹਰਿਆ ਸਭ ਕੋਇ । (ਵਾਰ ਆਸਾ ਮਹਲਾ ੧)
2. ਜਬ ਦੇਖਉ ਤਬ ਸਭੁ ਕਿਛੁ ਮੂਲੁ ॥ ਨਾਨਕ ਸੋ ਸੂਖਮੁ ਸੋਈ ਅਸਥੂਲੁ । (ਸੁਖਮਨੀ)
3. ਬਟਕ ਬੀਜ ਮਹਿ ਰਵਿ ਰਹਿਓ ਜਾਕੋ ਤੀਨਿ ਲੋਕ ਬਿਸਥਾਰ । (ਗਉੜੀ ਬਾਵਨ ਅਖਰੀ ਕਬੀਰ)
4. ਜੋ ਦੀਸੈ ਸੋ ਤੇਰਾ ਰੂਪ । ਗੁਣ ਨਿਧਾਨ ਗੋਵਿੰਦ ਅਨੂਪ । (ਤਿਲੰਗ ਮਃ ੫)
5. ਏਕੋ ਸੂਤਿ ਪਰੋਇ ਮਣੀਏ । ਗਾਂਠੀ ਭਿਨਿ ਭਿਨਿ ਭਿਨਿ ਤਣੀਏ । (ਰਾਮਕਲੀ ਮਃ ੫)
6. ਇਹੁ ਜਗੁ ਸਰੈ ਕੀ ਹੈ ਕੋਠੜੀ ਸਰੈ ਕਾ ਵਿਚਿ ਵਾਸੁ । (ਵਾਰ ਆਸਾ—ਸ਼ਲੋਕ ਮਃ ੨)
7. ਜੋ ਬ੍ਰਹਿਮੰਡੁ ਸੋਈ ਪਿੰਡੁ ਜੋ ਖੋਜੈ ਸੋ ਪਾਵੈ । (ਧਨਾਸਰੀ ਪੀਪਾ)
8. ਸਰਬ ਨਿਵਾਸੀ ਸਦਾ ਅਲੋਪਾ ਤੋਹੀ ਸੰਗ ਸਮਾਈ । (ਧਨਾਸਰੀ ਮਹਲਾ ੯)
9. ਇਸੁ ਕਾਇਆ ਅੰਦਰਿ ਨਉਖੰਡ ਪ੍ਰਿਥਮੀ ਹਾਟ ਪਟਣ ਬਾਜਾਰਾ । (ਸੂਹੀ ਮਹਲਾ ੩)
10. ਕਾਇਆ ਅੰਦਰਿ ਬ੍ਰਹਮਾ ਬਿਸਨੁ ਮਹੇਸਾ ਸਭ ਓਪਤ ਜਿਤੁ ਸੰਸਾਰਾ । (ਸੂਹੀ ਮਹਲਾ ੩)
11. ਇਸ ਕਾਇਆ ਅੰਦਰਿ ਵਸਤੁ ਅਸੰਖਾ । (ਮਾਝ ਮਹਲਾ ੩)
ਇਸ ਕਾਇਆ ਅੰਦਰਿ ਬਹੁਤੁ ਪਸਾਰਾ । (ਮਾਝ ਮਹਲਾ ੩)
ਕਾਇਆ ਅੰਦਰਿ ਸਭੁ ਕਿਛੁ ਵਸੈ ਖੰਡ ਮੰਡਲ ਪਾਤਾਲਾ । (ਸੂਹੀ ਮਹਲਾ ੩)
ਕਾਇਆ ਅੰਦਰਿ ਰਤਨ ਪਾਦਾਰਥ ਭਗਤਿ ਭਰੇ ਭੰਡਾਰਾ । (ਸੂਹੀ ਮਹਲਾ ੩)

Anand, Binod, Sachidanand), He has no worries (*Be-parwah, Nehkantak*). Since God is without any enmity, He is always Just, Graceful and Benevolent (*Dukhlathh, Sagal Sukh-Sagar, Sukhehgamī, Sukhdā, Sukhdātā, Amrit, Mithbolā, Nimribhoot, Sahā, Garīb-Niwāz, Dīn Dard, Dīn Bandhap, Dīn Dayāl, Anāth Nath, Nithhāwīā' Thaon, Dīāl, Karīm, Rahīm, Mehrbān, Karnāmā, Rabb, Dukh-bhanjan, Adl, Pāij-Rākhanar, Bird Pālānhār, Bakhshind, Nistāranhār, Patit Pāwan, Rākhā, Dayy, Kirpānidh, Dānī, Dātā, Dātār, Dihand, Ichhā-Purak, Olā, etc.*). He is always full of love for His lovers and is father, mother, husband, friend and everything for them (*Bhagat-Vachhal, Pitā, Mātā, Kant, Bhatār, Khasam, Dulhā, Bhartā, Bhāī, Mitr, Sangī, Sāthhī, Sājan Sakhā, Yār, Priyā, Piārā etc.*)

He is Timeless Being.¹ Time or *Kālā* has no influence on Him, therefore, He is always the same (*Ik-Ras, Ik-Ves*). He is ever new and fresh (*Nit Nawā, Navtan*). Whereas He is Formless (*Arūp, Nirākār*) and colourless (*Arang*), as a being He is beautiful (*Sundar, Manmohan, mānoramām, Jagmohan, Sohābā, Nadanot*), Playful (*Chojī*), Ecstatic (*Wāhu Wāhu, Khūb Khūb, Ascharj*) and Sublime (*Ūche Ūchā, Dūr*).

He does not come in the womb (*Ajūnī*). This attribute of God condemns the *Avatāra* theory. All the physical forms are mortal. There are eighty-four lakhs of living physical forms in the world.² Out of these eighty-four lakhs, half live in water³ and the other half live on earth. God is immortal (*Abnāshī*).⁴

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1. ਤੂੰ ਅਕਾਲ ਪੁਰਖ ਨਾਹੀ ਸਿਰ ਕਾਲਾ ਤੂੰ ਪੁਰਖ ਅਲੇਖ ਅਜੰਮ ਨਿਰਾਲਾ । (ਮਾਰੂ ਮਹਲਾ ੧ ਸੋਲਹੇ)
 2. ਲਖ ਚਉਰਾਸੀਹ ਜੋਨਿ ਸਥਾਈ । (ਮਾਰੂ ਸੋਲਹੇ ਮਹਲਾ ੫)
 3. ਬਦਿਅਾਲੀਸ ਲਖ ਜੀਅ ਜਲ ਮਹਿ ਹੋਤੇ (ਆਸਾ ਨਾਮਦੇਵ)
 4. ਤੂੰ ਪਾਰਬ੍ਰਹਮ ਪਰਮੇਸਰ ਜੋਨਿ ਨ ਆਵਹੀ । (ਮਹਲਾ ੫, ਵਾਰ ਮਾਰੂ ੨)
 - ਜਨਮ ਮਰਣ ਤੇ ਰਹਿਤ ਨਾਰਾਇਣ । (ਭੈਰਉ ਮਹਲਾ ੫)

He is a self-existent.¹ He is *Higher Soul* (*Parmātma*) from whom the other *Purushas* emanate. He is from the beginning (*Ādi*), the very beginning (*Parmādi*) and even has no beginning (*Anādi*).

Almighty God, whose qualities have been mentioned above can only be realised by the Grace of the True Gurū (*Gurprasād*). The term Gurū in *Adi Granth* means the Divine Teacher. God Himself is described as *Adi Gurū* and *Jugād Gurū* i.e. God is the Divine Teacher in the beginning and the primal age.² The existence of Gurū is essential in all the fields of work, therefore it was necessary that for the spiritual advancement of the human beings, there must be some Being with full realisation of God. This Guru-cult is very old in Indian thought.

In *Adi Granth*, True Gurū has been defined as that Being, who has full knowledge of *Sat Purukh* or ever-existing *Purusha*.³ He sees nothing except God, therefore, he is without any enmity and is also Benevolent like God.⁴ He is a field of *Dharma*.⁵ His benevolence is equal for all.⁶ The Gurū gives *word or Name*⁷ to his disciple and guides him for its remembrance.⁸ By remembering this *Name*

1. ਬਾਪਿਆ ਨ ਜਾਇ ਕੀਤਾ ਨ ਹੋਇ । ਆਪੇ ਆਪ ਨਿਰੰਜਨ ਸੋਇ । (ਜਪੁਜੀ)
2. ਆਦਿ ਗੁਰ ਬੇਨਮਹ । ਜੁਗਾਦਿ ਗੁਰ ਬੇਨਮਹ । (ਸ਼ਲੋਕ ਸੁਖਮਨੀ)
3. ਸਤਿ ਪੁਰਖ ਜਿਨ ਜਾਨਿਆ ਸਤਗੁਰੁ ਤਿਸ ਕਾ ਨਾਉ । (ਗਉੜੀ ਸੁਖਮਨੀ)
4. ਸਤਗੁਰੁ ਅੰਦਰਹੁ ਨਿਰਵੈਰ ਹੈ ਸਭ ਦੇਖੈ ਬ੍ਰਹਮ ਇਕ ਸੋਇ ।
ਸਤਗੁਰੁ ਸਭਨਾ ਕਾ ਭਲਾ ਮਨਾਇਦਾ ਤਿਸ ਦਾ ਬੁਰਾ ਕਿਉ ਹੋਇ । (ਮਹਲਾ ੪, ਵਾਰ ਗਉੜੀ ੧)
5. ਸਤਗੁਰੁ ਧਰਤੀ ਧਰਮ ਹੈ । (ਮਹਲਾ ੪, ਵਾਰ ਗਉੜੀ ੧)
6. ਨਾਨਕ ਸਤਿਗੁਰੁ ਐਸਾ ਜਾਣੀਐ ਜੋ ਸਭਸੈ ਲਏ ਮਿਲਾਇ ਜੀਉ । (ਸਿਰੀ ਰਾਗੁ ਮਃ ੧)
ਸਤਗੁਰੁ ਪੁਰਖ ਦਇਆਲੂ ਹੈ ਜਿਸਨੋ ਸਮਤ ਸਭ ਕੋਇ । (ਮਃ ੪, ਵਾਰ ਗਉੜੀ ੧)
7. The concept of the Divine Name is also much more than the mere Name of God. The word 'Sabad' frequently used in place of the Name has the same multiple significance. It is used in the senses of 1. Logos 2. Divine Wisdom 3. Sacred writings, Gurbānī 4. Celestial Music or the Unstruck Music 'Anhad Sabad' etc.
8. ਹਰਿ ਹਰਿ ਨਾਮ ਧਿਆਇਆ ਭੋਇਆ ਗੁਰੁ ਸੁਰਾ । (ਗਉੜੀ ਮਹਲਾ ੩)

of God, the wall of illusion is removed.¹ The real service of the Gurū lies in the the love for the *Name*.² The Gurū, whose instructions fail to remove the illusion, is blind.³ Kabir decries such a Guru.⁴ The state of Nirvāna can never be achieved by the company of such a Gurū.⁵ The disciple who acts according to the instructions of the True Gurū attains the covetable state of bliss or in other words reaches the desired point.⁶

The disciple feels himself in an ecstatic mood when he meets the True Guru.⁷ He places his all belongings i.e. Body, Mind and Material gains before the Guru and using them under his instructions, he achieves his end.⁸ The Guru loves such a disciple like a mother.⁹

The True Guru is an ocean of Truth and Knowledge.¹⁰ Thus the knowledge imparted by the True Guru is always true.¹¹ Since the Guru himself is the light of knowledge, therefore, his words are a light for the world.¹² The words

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1. ਵਾਠੀ ਭੀਤ ਭਰੰਮ ਕੀ ਭੇਟਤ ਗੁਰੁ ਸੂਰਾ । (ਆਸਾ ਮਹਲਾ ੫ ਛੰਤ)
 2. ਇਕ ਸਤਗੁਰੁ ਕੀ ਸੇਵਾ ਕਰਹਿ ਚਾਕਰੀ ਹਰਿਨਾਮੈ ਲਗੈ ਪਿਆਰ । (ਬਿਹਾਗੜਾ ਵਾਰ ਮਃ ੪)
 3. ਅੰਧੇ ਗੁਰੁ ਤੇ ਭਰਮ ਨ ਜਾਈ । ਮੂਲ ਛੋਡ ਲਾਗੇ ਦੂਜੈ ਭਾਈ ।
ਬਿਖ ਕਾ ਮਾਤਾ ਬਿਖ ਮਾਹਿ ਸਮਾਈ । (ਗਉੜੀ ਮਹਲਾ ੩, ਅਸਟਪਦੀ)
 4. ਮਾਇ ਮੂਢਉ ਤਿਹ ਗੁਰੁ ਕੀ ਜਾਤੇ ਭਰਮ ਨ ਜਾਇ
ਆਪ ਭੁਬੇ ਚਹੁ ਬੇਦ ਮਹਿ ਚੇਲੇ ਦੀਏ ਬਹਾਇ । (ਸ਼ਲੋਕ ਕਬੀਰ)
 5. ਕਾਚੇ ਗੁਰੁ ਤੇ ਮੁਕਤਿ ਨ ਹੂਆ । (ਦਖਣੀ ਓਅੰਕਾਰ—ਰਾਮਕਲੀ ਮਹਲਾ ੧)
 6. ਗੁਰੁ ਕਾ ਕਹਿਆ ਜੇ ਕਰੈ ਸੁਖੀ ਹੂੰ ਸੁਖ ਸਾਰ ।
ਗੁਰੁ ਕੀ ਕਰਣੀ ਭਉ ਕਟੀਐ ਨਾਨਕ ਪਾਵਹਿ ਪਾਰ । (ਮਹਲਾ ੩, ਵਾਰ ਸਾਰੰਗ)
 7. ਜਿਸੁ ਮਿਲਿਐ ਮਨ ਹੋਇ ਅਨੰਦ ਸੋ ਸਤਿਗੁਰੁ ਕਹੀਐ । (ਗਉੜੀ ਮਹਲਾ ੪)
 8. ਤਨ ਮਨ ਧਨ ਸਭ ਸਉਪ ਗੁਰੁ ਕਉ ਹੁਕਮ ਮੰਨਿਐ ਪਾਈਐ । (ਅਨੰਦੁ ਸਾਹਿਬ)
 9. ਜਿਉ ਜਨਨੀ ਸੁਤ ਜਣ ਪਾਲਤੀ ਰਾਖੈ ਨਦਰ ਮਬਾਰ ।
ਅੰਤਰ ਬਾਹਰ ਮੁਖ ਦੇ ਗਿਰਾਸ ਖਿਨ ਖਿਨ ਪੋਚਾਰ ।
ਤਿਉ ਸਤਗੁਰੁ ਗੁਰੁਸਿਖ ਰਾਖਤਾ ਹਰਿ ਪ੍ਰੀਤਿ ਪਿਆਰ । (ਗਉੜੀ ਮਹਲਾ ੪)
 10. ਗੁਰੁ ਕੀ ਮਹਿਮਾ ਕਿਆ ਕਹਾ ਗੁਰੁ ਬਿਬੇਕ ਸਤ ਸਰ । (ਆਸਾ ਮਹਲਾ ੫)
 11. ਸਤਗੁਰੁ ਕੀ ਬਾਣੀ ਸਤਿ ਸਤਿ ਕਰ ਜਾਣਹੁ ਗੁਰੁ ਸਿਖਹੁ ਹਰਿ ਕਰਤਾ ਆਪ ਮੁਹਹੁ ਕਢਾਏ ।
(ਮਃ ੪, ਵਾਰ ਗਉੜੀ ੧)
 12. ਗੁਰੁਬਾਣੀ ਇਸ ਜਗ ਮਹਿ ਚਾਨਣ ਕਰਮ ਵਸੈ ਮਨ ਆਏ । (ਸਿਰੀ ਰਾਗੁ ਮਃ ੩)

of the True Guru are always about Brahman, therefore, the person or persons who follow these words attain the state of bliss.¹ The words of the Guru are like the divine nectar and even the Guru himself.² The name of the Lord lies hidden in the words of the Guru.³ The knowledge of the Lord cannot be obtained without the words or instructions of the True Guru.⁴ If the Word of the Guru remains in the heart of the disciple, he is always free from every kind of fear or anxiety.⁵ The Word of the Guru is known as *Sabad*, *Gursabad*, *Gur-mantra* or *Nām*. Sometimes *Mūl Mantra* is used as *Guru Mantra*. A person is really lucky in this life, whose mind is fixed on the instructions of the Guru.⁶

Adi Granth lays great stress on the significance of the Word or the Name given by the True Guru. The disciple is instructed to remember the Name at all times.⁷ The first and the foremost duty of a disciple is the remembrance of the Name, which is the only holy *Karma*.⁸ By repeating the Name of the Lord, all the sins are washed away, all the wishes are fulfilled and the state of final beatitude is obtained,⁹ the fear of death or *yama* melts away;¹⁰ the disciple is cool and full of comfort.¹¹ The world is like a fire, the Name cools it down.¹²

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| 1. ਜਨਾਨਾਨਕ ਬੋਲੈ ਬ੍ਰਹਮ ਬੀਚਾਰ । ਜੇ ਸੁਣੈ ਕਮਾਵੈ ਸੁ ਉਤਰੈ ਪਾਰ । | (ਆਸਾ ਮਃ ੧) |
| 2. ਬਾਣੀ ਗੁਰੂ ਗੁਰੂ ਹੈ ਬਾਣੀ ਵਿਚ ਬਾਣੀ ਅੰਮ੍ਰਿਤ ਸਾਰੇ । | (ਨਟ ਮਹਲਾ ੪) |
| 3. ਗੁਰੁਬਾਣੀ ਵਰਤੀ ਜਗ ਅੰਤਰ ਇਸ ਬਾਣੀ ਤੇ ਹਰਿਨਾਮ ਪਾਇਦਾ । | (ਮਾਰੂ ਮਃ ੩) |
| 4. ਬਿਨ ਗੁਰੂ ਦੀਖਿਆ ਕੇਸੇ ਗਿਆਨ । | (ਭੈਰਉ ਮਹਲਾ ੫) |
| 5. ਦੁਖ ਕਲੇਸ ਨ ਭਉ ਵਿਆਪੈ ਗੁਰੂ ਮੰਤ੍ਰ ਹਿਰਦੈ ਹੋਇ । | (ਸਿਰੀ ਰਾਗੁ ਮਹਲਾ ੫) |
| 6. ਗੁਰੂ ਦੀਖਿਆ ਜਿਹ ਮਨ ਬਸੈ ਨਾਨਕ ਮਸਤਕ ਭਾਗ । | (ਗਉੜੀਬਾਵਨ ਅਖਰੀ ਮਹਲਾ ੫) |
| 7. ਉਠਤ ਬੈਠਤ ਸੇਵਤ ਨਾਮ । | (ਗਉੜੀ ਮਃ ੫) |
| ਆਠ ਪਹਰ ਸਿਮਰਹੁ ਪ੍ਰਭੁ ਨਾਮ । | (ਗਉੜੀ ਮਃ ੫) |
| 8. ਸਰਬ ਧਰਮ ਮਹਿ ਸ਼੍ਰੇਸ਼ਟ ਧਰਮ । ਹਰਿ ਕੋ ਨਾਮ ਜਪ ਨਿਰਮਲ ਕਰਮ । | (ਸੁਖਮਨੀ) |
| 9. ਭਰੀਐ ਮਤਿ ਪਾਪਾ ਕੈ ਸੰਗ । ਓਹੁ ਧੋਪੈ ਨਾਵੈ ਕੈ ਰੰਗਿ । | (ਜਪੁਜੀ) |
| 10. ਨਾਨਕ ਗੁਰਮੁਖ ਨਾਮ ਜਪਤ ਗਤਿ ਪਾਹਿ । | (ਸੁਖਮਨੀ) |
| 11. ਹਰਿ ਹਰਿ ਨਾਮ ਮੇਰਾ ਅੰਤ ਸਖਾਈ । | (ਵਡਹੰਸ ਮਹਲਾ ੪, ਛੰਤ) |
| 12. ਸੀਤਲ ਥੀਵੈ ਨਾਨਕਾ ਜੋਪੰਦੜੇ ਹਰਿ ਨਾਮ । | (ਵਾਰ ਜੈਤਸਰੀ ਮਹਲਾ ੫) |

By Name is meant the Name of God and none else. The real comfort lies in the repetition of the Name of God.² With every breath His Name should be repeated.³

There are two ways of the remembrance of the Name of the Lord: firstly by breath⁴ and secondly by tongue.⁴ Both the ways lead to the concentration of the mind. The mind is purified from the dirt of ego. The Name and the ego stand poles apart. Where there is ego, the Name can never come there and where the Name resides, ego cannot enter.⁵ But it is not an easy job to utter the Name of the Lord.⁶ The remembrance of the Name with dirt of ego in the mind is fruitless. The mind full of dirt can never follow the path of *Bhakti*⁷ and can never acquire the Name of the Lord.⁷ When the mouth utters the Name and the mind practises purity, then and only then the disciple escapes the ill-effects of mammon.⁸ The utterance, repetition and remembrance of the Name only does not bring salvation. The desired fruit (salvation) is obtained only when the mind comes under control through the grace of the True Guru⁹ and the Name resides in the heart.¹⁰

An account of the Names of God has been given above. The Vaishnavas call God by the Name of Rāma, the hero

1. ਆਤਮ ਦੁਨੀਆਂ ਖੁਨਕ ਨਾਮ ਖੁਦਾਇਆ । (ਵਾਰ ਮਹਲਾ ਮਹਲਾ ੧)
2. ਜਾ ਕੋ ਨਾਮੁ ਲੈਤ ਤੂ ਸੁਖੀ ।
ਸਾਸਿ ਸਾਸਿ ਧਿਆਵਹੁ ਠਾਕੁਰ ਕਉ ਮਨ ਤਨ ਜੀਅਰੇ ਸੁਖੀ । (ਸੋਰਠਿ ਮਹਲਾ ੫)
3. ਸਾਸ ਸਾਸ ਸਿਮਰਹੁ ਪ੍ਰਭ ਉਚੇ । (ਸੁਖਮਨੀ)
4. ਆਠ ਪਹਿਰ ਸਿਮਰਹੁ ਤਿਸ ਰਸਨਾ । (ਸੁਖਮਨੀ)
5. ਹਉਮੈ ਨਾਵੈ ਨਾਲ ਵਿਰੋਧੈ ਹੋ ਦੁਇ ਨ ਵਸੈ ਇਕ ਠਾਇ । (ਆਸਾ ਕੀ ਵਾਰ)
6. ਆਖਣ ਅਉਖਾ ਸਾਚਾ ਨਾਉ । (ਆਸਾ ਮਹਲਾ ੧)
7. ਮਨਮੁਖੁ ਹਰਿ ਹਰਿ ਕਰ ਬਕੇ ਮੈਲ ਨ ਸਕੀ ਧੋਇ ।
ਮਨ ਮੈਲੇ ਭਗਤਿ ਨ ਹੋਵਈ ਨਾਮ ਨ ਪਾਇਆ ਜਾਇ । (ਸਿਰੀ ਰਾਗੁ ਮਃ ੩)
8. ਮਨਹਿ ਕਮਾਵੈ ਮੁਖ ਹਰਿ ਹਰਿ ਬੋਲੈ । ਸੋ ਜਨ ਇਤ ਉਤ ਕਤਹਿ ਨ ਡੋਲੈ । (ਗਉੜੀ ਮਃ ੫)
9. ਰਾਮ ਰਾਮ ਸਭ ਕੋ ਕਹੈ ਕਹਿਐ ਰਾਮ ਨ ਹੋਇ ।
ਗੁਰੁਪਰਸਾਦੀ ਰਾਮ ਮਨ ਵਸੈ ਤਾ ਫਲ ਪਾਵੈ ਕੋਇ । (ਗੁਜਰੀ ਮਹਲਾ ੩)
10. ਮੁਖਹੁ ਹਰਿ ਹਰਿ ਸਭ ਕੋ ਕਹੈ ਵਿਰਲੈ ਹਿਰਦੈ ਵਸਾਇਆ ।
ਨਾਨਕ ਜਿਨ ਕੈ ਹਿਰਦੈ ਵਸਿਆ ਮੋਖ ਮੁਕਤਿ ਤਿਨ ਪਾਇਆ । (ਵਡਹੰਸ ਮਹਲਾ ੩, ਅਸਟਪਦੀ)

of Rāmāyaṇa. But Kabīr is critical of that. He calls God by the same name, but with a different purpose.¹ The different Names of God used in *Adi Granth* are the same which were used by different sects for their God, but in *Adi Granth* they are used for God of the conception of the Saint-poets.

The Name of the Lord is the Lord Himself.² The Word of the Guru is the Guru Himself.³ The Guru and God are one.⁴ The Guru and the Sikh (disciple) are one.⁵ The disciple bows before the Guru even in the presence of God, because it was through the grace of the Guru that the disciple has been able to realise God.⁶

Without the Name of the Lord, the body and mind both are diseased.⁷ It is suicidal to be without the Name.⁸ The Name wipes away all ills and diseases.⁹ The continuous repetition of the Name by tongue or through breath takes the disciple to a higher plane where every pore of the disciple remembers the Name,¹⁰ or the Name abides

1. ਰਾਮ ਕਹਿਨ ਮਹਿ ਭੇਦ ਹੈ ਤਾ ਮਹਿ ਏਕ ਬਿਚਾਰ ।
ਸੋਈ ਰਾਮ ਸਭੈ ਕਹਹਿ ਸੋਈ ਕਉਤਕਹਾਰ ।
ਕਬੀਰ ਰਾਮੈ ਰਾਮ ਕਹਿ ਕਹਿਬੋ ਮਾਹਿ ਬਿਬੇਕ ।
ਏਕ ਅਨੇਕਹਿ ਮਿਲ ਗਇਆ ਏਕ ਸਮਾਨਾ ਏਕ । (ਸ਼ਲੋਕ ਕਬੀਰ)
2. ਨਾਮ ਕੇ ਧਾਰੇ ਸਗਲੇ ਜੰਤ । ਨਾਮ ਕੇ ਧਾਰੇ ਖੰਡ ਬ੍ਰਹਮੰਡ ।
ਨਾਮ ਕੇ ਧਾਰੇ ਆਗਸ ਪਾਤਾਲ । ਨਾਮ ਕੇ ਧਾਰੇ ਸਗਲ ਆਕਾਰ । (ਸੁਖਮਨੀ)
3. ਬਬਰ ਗੁਰੂ ਸੁਰਤਿ ਧੁਨਿ ਚੇਲਾ । (ਰਾਮਕਲੀ ਮਹਲਾ ੧)
4. ਗੁਰ ਪਰਮੇਸੁਰ ਏਕੋ ਜਾਣੁ । ਜੋ ਤਿਸ ਭਾਵੈ ਸੋ ਪਰਵਾਣੁ । (ਗੋਂਡ ਮਹਲਾ ੫)
5. ਗੁਰੂ ਸਿਖੁ ਸਿਖੁ ਗੁਰੂ ਹੈ ਏਕੋ ਗੁਰ ਉਪਦੇਸੁ ਚਲਾਏ । (ਆਸਾ ਮਹਲਾ ੪)
6. ਬਲਿਹਾਰੀ ਗੁਰ ਆਪਣੇ ਜਿਨਿ ਹਿਰਦੈ ਦਿਤਾ ਦਿਖਾਇ ।
(ਰਾਮਕਲੀ ਮਹਲਾ ੧—ਦਖਣੀਓਅੰਕਾਰੁ)
7. ਪਰਮੇਸਰ ਤੇ ਭੁਲਿਆ ਵਿਆਪਨਿ ਸਭੇ ਰੋਗ । (ਬਾਰਾ ਮਾਹ ਮਾਥ ਮਃ ੫)
ਜਾ ਕਉ ਬਿਸਰੇ ਰਾਮ ਨਾਮ ਤਾਹੁ ਕਉ ਪੀਰ । (ਗਉੜੀ ਮਃ ੫)
8. ਨਾਮੁ ਨ ਜਪਹਿ ਤੇ ਆਤਮ ਘਾਤੀ । (ਗਉੜੀ ਮਃ ੫)
9. ਸਰਬ ਦੂਖ ਹਰਿ ਸਿਮਰਤ ਨਸੈ । (ਬਿਹਾਗੜਾ ਮਃ ੫)
ਸਰਬ ਰੋਗ ਕਾ ਅਉਖਸੁ ਨਾਮੁ । (ਗਉੜੀ ਸੁਖਮਨੀ ਮਃ ੫)
10. ਗੁਰਮੁਖ ਰੋਮ ਰੋਮ ਹਰਿ ਧਿਆਵੈ । (ਸਿਧ ਗੋਸਟ)

for ever in the heart.¹ The second stage is known as *Ajappā Jāp* when the Name of the Lord is repeated endlessly in the heart without any effort.

The Name gives life to the disciple.² But there are some obstacles in the way of the practice of remembering the Name such as idleness, worldly thoughts, sleep and the power to perform miracles. Idleness is condemned outright.³ The worldly thoughts take their birth in the mind, therefore the control of mind is a necessity.⁴ The control over the mind will lead to the abandonment of worldly hopes and desires, which are the cause of all our ills.⁵ The sleep is another form of idleness, therefore, it is condemnable. Our Lord is always awake and if we sleep, how can we realize Him.⁶ The sleep weighs heavy on us at the time of the remembrance of the Lord.⁷ The occult powers are attained by concentration on the Name.⁸ But one who begins to use these powers, loves these powers and not the Name of the Lord.⁹ The true follower can never think of these powers.¹⁰ He can never think of anything else except the Name. This is the reason why these powers are condemned in *Adi Granth*.¹¹

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1. ਬਿਨ ਜਿਹਵਾ ਜੋ ਜਪੈ ਹਿਆਇ । ਕੋਈ ਜਾਣੈ ਕੈਸਾ ਨਾਇ । (ਮਲਾਰ ਮਃ ੧)
ਅਜਪਾ ਜਾਪੁ ਨ ਵੀਸਰੈ ਆਦਿ ਜੁਗਾਦਿ ਸਮਾਇ । (ਵਾਰ ਮਲਾਰ ਮਃ ੧)
 2. ਆਖਾ ਜੀਵਾ ਵਿਸਰੈ ਮਰਿ ਜਾਉ । (ਆਸਾ ਮਃ ੧)
 3. ਪ੍ਰਭ ਮਿਲਬੇ ਕੀ ਲਾਲਸਾ ਤਾ ਤੇ ਆਲਸ ਕਹਾ ਕਰਉ ਰੀ । (ਆਸਾ ਮਃ ੫)
 4. ਵਸ ਆਇਹੁ ਵੇ ਜਨ ਇਸ ਮਨੁ ਕਉ ਮਨ ਬਾਸ ਜਿਉ ਨਿਤ ਭਉਦਿਆ । (ਸੂਹੀ ਮਃ ੪)
 5. ਦੁਖਿ ਰੈਣਿ ਵੇ ਵਿਹਾਣੀਆ ਨਿਤ ਆਸਾ ਆਸ ਕਰੋਦਿਆ । (ਸੂਹੀ ਮਃ ੪)
 6. ਏਉ ਕਿਉ ਕੰਤ ਪਿਆਰੀ ਹੋਵਾ । ਸਹੁ ਜਾਗੇ ਹਉ ਨਿਸ ਭਰ ਸੋਵਾ । (ਆਸਾ ਮਃ ੧)
 7. ਹਰਿ ਸਿਮਰਨ ਕੀ ਵੇਲਾ ਬਜਰ ਸਿਹਿ ਪਰੈ । (ਭੈਰਉ ਮਃ ੫)
 8. ਪ੍ਰਭ ਕੈ ਸਿਮਰਨਿ ਰਿਪਿ ਸਿਪਿ ਨਉ ਨਿਪਿ ॥ (ਗਉੜੀ ਸੁਖਮਨੀ ਮਃ ੫)
ਨਵ ਨਿਪੀ ਅਠਾਰਹ ਸਿਪਿ ਪਿਛੈ ਲਗੀਆ ਫਿਰਹਿ ਜੋ ਹਰਿ ਹਿਰਦੈ ਸਦਾ ਵਸਾਇ । (ਵਾਰ ਸੋਰਠਿ ਮਃ ੪)
 9. ਰਿਪਿ ਸਿਪਿ ਸਭ ਮੋਹ ਹੈ ਨਾਮੁ ਨ ਵਸੈ ਮਨ ਆਇ । (ਵਾਰ ਵਡਹੰਸ ਮਃ ੩)
 10. ਬਿਨੁ ਨਾਵੈ ਪੈਨਣੁ ਖਾਣੁ ਸਭੁ ਬਾਦਿ ਹੈ ਧਿਗੁ ਸਿਪੀ ਧਿਗੁ ਕਰਮਾਤਿ । (ਵਾਰ ਵਡਹੰਸ ਮਃ ੩)
 11. ਰਿਪਿ ਸਿਪਿ ਅਵਰਾ ਸਾਦ । (ਜਪੁਜੀ)

The Doctrines of Grace and Karma

The doctrine of Grace has a very important place in the philosophy of *Adi Granth*. Vedanta lays stress on Karma, but according to *Adi Granth*. Karma is the cause of birth in this world, but the state of final beatitude can only be obtained by His Grace.¹

The Karmas are of two kinds; good and bad; virtuous and sinful.² The remuneration of these actions depend on their quality.³ Whatever one did in his previous births—that makes his present life.⁴ Our body is like earth, where the seed of actions is sown and the harvest is reaped accordingly.⁵ As one sows, so shall he reap.⁶ It is futile to slander others for the actions done. The fault lies in one's own actions.⁷ Good actions not only bring the appreciation in this world,⁸ but also in the presence of the Lord.⁹ Bad actions lead towards misery.¹⁰ Bad actions are like a field of poison. A bad person is like a thief.¹¹ He is punished by the god of justice.¹² The slandering of Saints and the worship of the followers of mammon are con-

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| 1. ਕਰਮੀ ਆਵੈ ਕਪੜਾ ਨਦਰੀ ਮੋਖੁ ਦੁਆਰੁ । | (ਜਪੁਜੀ) |
| 2. ਜੇ ਧਰਮ ਕਮਾਵੈ ਤਿਸ ਧਰਮਿ ਨਾਉ ਹੋਵੈ ਪਾਪ ਕਮਾਵੈ ਪਾਪੀ ਜਾਣੀਐ । | (ਵਾਰ ਸਾਝ) |
| 3. ਫਲ ਤੇਵਹੋ ਪਾਈਐ ਜੇਵੇਹੀ ਕਾਰ ਕਮਾਈਐ । | (ਵਾਰ ਆਸਾ) |
| 4. ਬੀਜ ਬੋਵਸਿ ਭੋਗ ਭੋਗਹਿ ਕੀਆ ਅਪਣਾ ਪਾਵਏ । | (ਜੋਤਸਰੀ ਮ: ੫) |
| 5. ਕਰਮ ਧਰਤੀ ਸਰੀਰ ਜੁਗ ਅੰਤਰ ਜੋ ਬੋਵੈ ਸੋ ਖਾਤ । | (ਸਿਰੀ ਰਾਗੁ ਮ: ੫) |
| 6. ਆਪੇ ਬੀਜ ਆਪੇ ਹੀ ਖਾਹੁ । | (ਜਪੁਜੀ) |
| ਜੇਹਾ ਬੀਜੈ ਸੋ ਲੁਣੈ ਕਰਮਾ ਸੰਦਾ ਖੇਤ । | (ਮਾਝ ਬਾਰਹ ਮਾਹਾ) |
| 7. ਦਰੇ ਦੇਸ ਨ ਦੇਉ ਕਿੰਸੈ ਦੇਸ ਕਰਮਾ ਆਪਣਿਆ । | |
| ਜੇ ਮੈ ਕੀਆ ਸੋ ਮੈ ਪਾਇਆ ਦੇਸ ਨ ਦੀਜੈ ਅਵਰ ਜਨਾ । | (ਪਟੀ—ਆਸਾ ਮ: ੧) |
| 8. ਸਰੇ ਮਾਰਗ ਚਲਦਿਆ ਉਸਤਤਿ ਕਰੈ ਜਹਾਨ । | (ਮਾਝ ਬਾਰਹਮਾਹਾ ਮ: ੫) |
| 9. ਸੋਈ ਕੰਮ ਕਮਾਇ ਜਿਤ ਮੁਖ ਉਜਲਾ । | (ਆਸਾ ਮ: ੫) |
| 10. ਉਤਮ ਸੇ ਦਰ ਉਤਮ ਕਹੀਅਹਿ ਨੀਚ ਕਰਮ ਬਹਿ ਰੋਇ । | (ਸਿਰੀ ਰਾਗੁ ਮ: ੧) |
| ਖਾਇ ਖਾਇ ਕਰੈ ਬਦਫੈਲੀ ਜਾਣ ਵਿਸੁ ਕੀ ਵਾੜੀ ਜੀਉ । | (ਮਾਝ ਮ: ੫) |
| 11. ਕਰੈ ਦੁਹਕਰਮ ਦਿਖਾਵੈ ਹੋਰ । ਰਾਮ ਕੀ ਦਰਗਹਿ ਬਾਧਾ ਚੋਰ । | (ਗਉੜੀ ਮ: ੫) |
| 12. ਮੰਦੇ ਅਮਲ ਕਰੇਦਿਆ ਏਹੁ ਸਜਾਇ ਤਿਨਾਹ । | (ਸ਼ਲੋਕ ਫ਼ਰੀਦ) |

sidered as bad actions.¹ One should do such actions by which he may not feel ashamed in the presence of the Lord.²

³These *Karmas* are done according to the Will of God. God has destined us from the very beginning for certain *Karmas*. We cannot escape them.⁴ At this point a question arises why should then one be rewarded or punished when one is not responsible for the actions? But a closer consideration of this line of thought brings us to the conclusion that the Saint-poets could not detach the Karma doctrine from God as was done by Jaimini, the author of *Purva Mīmāṃsā*. Kabir says :

*This soul is tied by Karmas, you say,

But who gave life to Karmas ? (Gaund Kabir)

It is God who controls our *Karmas*. This does not mean that we ought to remain passive, because we have been denied even an iota of free-will. In order to rise higher on the spiritual planes, one must get oneself attuned to the Will of God.⁵ The human being acts and desires for worldly pleasures, which end in misery.⁶ In fact, God has given us good amount of free-will under His Will and

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1. ਜਿਹ ਕਰਣੀ ਹੋਵਹਿ ਸਰਮਿੰਦਾ ਇਹਾ ਕਮਾਨੀ ਰੀਤ ।
ਸੰਤ ਕੀ ਨਿੰਦਾ ਸਾਕਤ ਕੀ ਪੂਜਾ ਐਸੀ ਦ੍ਰਿੜੀ ਬਿਪਰੀਤ । (ਧਨਾਸਰੀ ਮਃ ੫)
 2. ਜਿੰਨੀ ਕੰਮੀ ਨਾਹਿ ਗੁਣ ਤੇ ਕੰਮੜੇ ਵਿਸਾਰ । ਮਤ ਸਰਮਿੰਦਾ ਬੀਵਹੀ ਸਾਈ ਦੇ ਦਰਬਾਰ ।
(ਸ਼ਲੋਕ ਫਰੀਦ)
 3. The word *Karma* occurs in *Adi Granth* in seven forms meaning
1. action 2. fate 3. Grace 4. deed 5. charitableness
6. one step and 7. in order.
 4. ਜੋ ਧੁਰ ਲਿਖਿਆ ਲੇਖ ਸੋ ਕਰਮ ਕਮਾਇਸੀ । (ਗੁਜਰੀ ਮਃ ੩)
ਲੇਖ ਨ ਮਿਟਈ ਹੋ ਸਬੀ ਜੋ ਲਿਖਿਆ ਕਰਤਾਰ ।
(ਦਖਣੀ ਓਅੰਕਾਰ — ਰਾਮਕਲੀ ਮਃ ੧)

*ਕਰਮਬਧ ਇਹੁ ਜੀਉ ਕਹਿਤੁ ਹੋ ਕਰਮਹਿ ਕਿਨ ਜੀਉ ਦੀਨ ਹੋ ।

(ਗੋਂਡ ਕਬੀਰ)

5. ਅਲਹ ਭਾਵੈ ਸੋ ਭਲਾ ਤਾ ਲਭੀ ਦਗਬਾਰ । (ਸ਼ਲੋਕ ਫਰੀਦ)
6. ਸੁਖੁ ਰੋਗੁ ਭਇਆ । (ਵਾਰ ਆਸਾ ਮਹਲਾ ੧)

those who act according to the Will of God, realise the state of bliss. Others who are worldly wise undergo births and deaths.¹ *The wisdom of an individual is of no use. Everything happens under the Will of God.² The attainment of the nectar of Name is the ideal under the Will of God.³ The individual can act freely for the attainment of this ideal, therefore, great stress is laid on fortitude.⁴ This fortitude forms the basis of the Grace of the Lord.

In a sense an individual is like a puppet of the Lord, who is the master of its actions.⁵ Each action of the in-

1. ਜੋ ਤੁਧ ਭਾਣਾ ਸੋ ਕਰ ਪਾਇਆ । ਭਾਣੇ ਵਿਚ ਕੋ ਵਿਰਲਾ ਆਇਆ ।
ਭਾਣਾ ਮੰਨੇ ਸੋ ਸੁਖ ਪਾਏ ਭਾਣੇ ਵਿਚ ਸੁਖ ਪਾਇਦਾ ।
ਮਨਮੁਖ ਅੰਧ ਕਰੇ ਚਤਰਾਈ । ਭਾਣਾ ਨ ਮੰਨੇ ਬਹੁਤ ਦੁਖ ਪਾਈ ।
ਭਰਮੇ ਭੁਲਾ ਆਵੈ ਜਾਵੈ ਘਰ ਮਹਿਲ ਨ ਕਬਹੂ ਪਾਇਦਾ । (ਮਾਰੂ ਮਹਲਾ ੩, ਸੋਲਹਾ)
2. ਸਿਆਨਪ ਕਾਹੂੰ ਕਮ ਨ ਆਤ । ਜੋ ਅਨੁਗ੍ਰਹਿਓ ਠਾਕੁਰ ਮੇਰੇ ਹੋਇ ਰਹੀ ਉਰ ਬਾਤ ।
(ਗੁਜਰੀ ਮਃ ੫)

*The view of *Adi Granth* regarding Karma can be elaborated in this manner :—

That our past deeds leave deep and effective tendencies on our souls which in the figurative language of the *Adi Granth* "are engraved on our mind". In this human life we are given sufficient opportunity and free-will to erase the bad tendencies and to deepen the good one and thus march towards perfection. Those who exhaust their good element and deepen evil tendencies sink into very low life and are later victims of ceaseless cycles of births and deaths. After adequate punishment they again get a human birth and a chance to rise higher. God does not interfere with the free-will of man, but of course the overall destiny of the individuals as of the whole universe is controlled by Him. The relation between God and human beings is that of a father and children. Even the prodigal sons must return to Him after they have been enlightened by suffering.

3. ਨਾਨਕ ਜਿਸਨੋਂ ਨਦਰਿ ਕਰੇਇ । ਅੰਮ੍ਰਿਤ ਨਾਮੁ ਆਪੇ ਦੇਇ ।
ਬਿਖਿਆ ਕੀ ਬਾਸਨਾ ਮਨਹਿ ਕਰੇਇ ।
ਅਪਣਾ ਭਾਣਾ ਆਪਿ ਕਰੇਇ । (ਬਸੰਤੁ ਮਃ ੩)
4. ਉਦਮ ਕਰੋਇਆ ਜੀਉ ਤੂੰ ਕਮਾਵਦਿਆ ਸੁਖ ਭੁੰਦ ।
ਧਿਆਇਦਿਆ ਤੂੰ ਪ੍ਰਭੂ ਮਿਲ ਨਾਨਕ ਉਤਰੀ ਦਿੰਦ । (ਵਾਰ ਗੁਜਰੀ ਮਃ ੫)
5. ਕਾਨ ਕੀ ਪੁਤਰੀ ਕਹਾ ਕਰੇ ਬਪੁਰੀ ਖਿਲਾਵਨਹਾਰੋ ਜਾਨੈ ।
(ਗਉੜੀ ਮਃ ੫)

dividual is controlled by the Lord.¹ No being can harm another being, if it is not in the Will of the Lord :

*Finding an opportunity, the hunter was about to
shoot the deer,

But whomsoever He wants to save, Saith Nanak,
None can harm him. (Shalok Sahaskritī Mahla 5)

Thus the change of the fruit of the actions (or karmas) is only possible by the Grace of the Lord. By the grace of the Lord, the individual meets the Guru and after being absorbed in the Name of the Lord by the Grace of the Guru, the individual attains *Nirvāna* by the Grace of the Lord.

There are two types of works in this world : good and bad.² The real *Bhakta* detaches himself from both types of works. He remains absorbed in *Bhaktī*. Only godly qualities are the requisites for the bestowal of Grace and the release from transmigration. The works which He likes are really good works.³ It may be said at this point that the idea of justice or the god of Justice (*Dharam Rāj*) fades away before the doctrine of Grace. But in reality, it is not so. The individual with the treasure of godly qualities does not come within the province of the god of Justice. This individual gets the reverence from the god, who rules only over those individuals who act under the influence of *māyā* and ego.⁴

1. ਕਰਮ ਸੁ ਕਰਮ ਕਰਾਏ ਆਪੇ ਆਪੇ ਭਗਤਿ ਦ੍ਰਿੜਮੈ । (ਸੋਰਠਿ ਮਃ ੧)

*ਮ੍ਰਿਗੀ ਪੇਖੰਤ ਬਧਿਕ ਪ੍ਰਹਾਰੇਣ ਲਖ ਆਵਧਹ ।

ਅਹੇ ਜਸ ਰਖੇਣ ਗੋਪਾਲਹ ਨਾਨਕ ਰੋਮ ਨ ਛੇਦਤੇ ।

(ਬਲੋਕ ਸਹਸਕ੍ਰਿਤੀ ਮ: ੫)

2. ਦੁੜਿਤ ਸੁੜਿਤ ਮਿਧੇ ਸੰਸਾਰੁ ਸਗਲਾਣਾ । ਦੁਹਰੂੰ ਤੇ ਰਹਤੁ ਭਗਤੁ ਹੈ ਕੋਈ ਵਿਰਲਾ ਜਾਣਾ ।

(ਸਿਰੀ ਰਾਗੁ ਮਃ ੫)

3. ਜੋ ਤੁਧੁ ਭਾਵੈ ਸਾਈ ਭਲੀ ਕਾਰ ।

(ਜਪੁਸ੍ਰੀ)

4. ਧਰਮਗਾਇ ਨੋ ਹੁਕਮੁ ਹੈ ਬਹਿ ਸਚਾ ਧਰਮੁ ਬੀਚਾਰਿ ।

ਦੂਜੈ ਭਾਇ ਦੁਸਟੁ ਆਤਮਾ ਓਹੁ ਤੇਰੀ ਸਰਕਾਰ ।

ਅਧਿਆਤਮੀ ਹਰਿ ਗੁਣਤਾਸੁ ਮਨਿ ਜਪਹਿ ਏਕੁ ਮੁਗਾਰਿ ।

ਤਿਨ ਕੀ ਸੇਵਾ ਧਰਮਗਾਇ ਕਰੈ ਧੰਨੁ ਸਵਾਰਣਹਾਰ ।

(ਸਿਰੀ ਰਾਗੁ ਮਃ ੩)

The parable of Ajāmal and such other stories show the power of the Name of the Lord and also of the Prayer. Ajāmal, who had been doing wicked deeds throughout his life, was saved from the agony of *Yama* by *Nārāyaṇa* Himself. By the Grace of the Lord, all the sins of Ajāmal vanished away and thus the god of Justice could do nothing. In his last hours Ajāmal rose above *māyā* and ego.

In the words of John Clark Archer: "With Nanak, however, there is some qualification of Satnam's arbitrary will. The devotion of Satnam might be in bondage to Satnam and subject to Satnam's command, but in such bondage lay his freedom. Nanak was preaching a gospel of 'devotion' (*bhakti*), not one of karmic determination. Special vision and immediate experience had taught him this. He had learned and experienced the loving kindness of Satnam and believed it infinite (*bhākhiā bhāu apāru*—Psalm 4 (*Jupji*)); had come to realise that men have some power of their own in life, not only to sow but also to reap (*āpe bīji āpe hī khāhu*, "one's own self sows and the same self reaps"—Psalm 20 (*Jupji*) and had learned that God gives liberally to those who ask him This was the Satnam of virtually the *bhagti-mārga*, whose sovereignty was qualified by grace."¹

Transmigration

The doctrine of Transmigration has been accepted by the Saint-poets. The *karmas* done under the influence of *māyā* and ego are the cause of transmigration.² Without the attainment of the Name of the Lord, the cycle of births and deaths continues. There are innumerable individual selves taking different physical forms.³ The words virtue

1. *The Sikhs* by John Clark Archer—page 118.

2. ਹਰਿਮੋ ਏਈ ਬੰਧਨਾ ਫਿਰ ਫਿਰ ਜੋਨੀ ਪਾਹਿ ।

(ਵਾਰ ਆਸਾ)

ਮਾਇਆ ਨਾਮ ਗੁਰਭ ਜੋਨਿ ਕਾ ।

(ਧਨਾਸਰੀ ਨਾਮਵੇਵ)

3. ਉਦਮ ਕਰਹਿ ਅਨੇਕ ਹਰਿਨਾਮ ਨ ਗਾਵਹੀ । ਭਰਮਹਿ ਜੋਨਿ ਅਸੀਖ ਮਰ ਜਨਮਹਿ ਆਵਹੀ ।

ਪਸੂ ਪੰਖੀ ਸੈਲ ਤਰਵਰ ਗਣਤ ਕਛੂ ਨ ਆਵਦੇ ।

ਬੀਜ ਬੋਵਸ ਭੋਗ ਭੋਗਹਿ ਕੀਆ ਅਪਣਾ ਪਾਵਦੇ ।

(ਜੋਤਸਰੀ ਮਃ ੫)

(Puna) and sin (Pāp) and 'heaven and hell came in usage after the creation of the world of three guṇas (qualities).¹

The virtuous go to heaven and the sinners to hell. The *Bhakta* of the Lord has no desire of going to heaven. He does not fear hell.² He is above virtue and sin, therefore, he is above heaven and hell. Kabir says :

*Which is the hell and which the poor heaven ?

The Saints condemn both.

We have nothing to do with any by the Grace of our
Guru. (Rāmkaṭī Kabir)

The Saint, who is above heaven and hell, wishes to remain at the feet of the Lord for all times.³

Thus we see that heaven is not the ideal for a Sikh. The picture of hell has been depicted in the following manner :

**There is a stream of fire from which emerge poisonous
flames.

There is none else there except the self.

The waves of the ocean of fire are aflame

And the sinners are burning in them. (Mārū Mahla 1)

All the physical forms through which the soul passes are hells. Thus there are eighty-four lakhs of hells where

1. ਜਹ ਆਪਿ ਰਚਿਓ ਪਰਪੰਚੁ ਆਕਾਰੁ । ਤਿਹੁ ਗੁਣ ਮਹਿ ਕੀਨੋ ਬਿਸਥਾਰੁ ।

ਪਾਪੁ ਪੁੰਨੁ ਤਹ ਭਈ ਕਹਾਵਤ । ਕੋਊ ਨਰਕ ਕੋਊ ਸੁਰਗ ਬੰਛਾਵਤ । (ਗਉੜੀ ਸੁਖਮਨੀ)

2. ਸੁਰਗਬਾਸ ਨਾ ਬਾਛੀਐ ਡਰੀਐ ਨ ਨਰਕ ਨਿਵਾਸ । (ਗਉੜੀ ਕਬੀਰ)

*ਕਵਨ ਨਰਕ ਕਵਨ ਸੁਰਗ ਬਿਚਾਰਾ ਸੰਤਨ ਦੋਊ ਰਾਏ ।

ਹਮ ਕਾਹੂੰ ਕੀ ਕਾਣ ਨ ਕਢਤੇ ਅਪਨੇ ਗੁਰੁ ਪਰਸਾਏ । (ਰਾਮਕਲੀ ਕਬੀਰ)

3. ਸੁਰਗ ਨਰਕ ਤੇ ਮੈ ਰਹਿਓ ਸਤਗੁਰੁ ਕੈ ਪਰਸਾਦਿ ।

ਚਰਨ ਕਮਲ ਕੀ ਮਉਜ ਮਹਿ ਰਹਉ ਅੰਤ ਅਰੁ ਆਦਿ । (ਬਲੋਕ ਕਬੀਰ)

**ਆਗੈ ਬਿਮਲ ਨਦੀ ਅਗਨਿ ਬਿਖੁ ਝੋਲਾ ।

ਤਿਥੈ ਅਵਰੁ ਨ ਕੋਈ ਜੀਉ ਏਕੋਲਾ ।

ਭੜ ਭੜ ਅਗਨਿ ਸਾਗਰੁ ਦੇ ਲਹਰੀ ਪੜਿ ਦੜਹਿ ਮਨਮੁਖਤਾਈ ਹੇ ।

(ਮਾਰੂ ਮਹਲਾ ੧)

the sinners get due punishment for their deeds.¹ The angels of death take away the sinner before the god of Justice, who is depicted as *Baniā* or moneylender.² The scribes Chitra and Gupta are asked to give an account of the virtuous and sinful acts.³ Then the god of Justice sends the sinners to hell.⁴ Before reaching the god of Justice, the sinner has to pay a toll-tax in the way.⁵ This description of the hell, god of Justice, Chitra Gupta etc. is Purāṇic, through which the Saint-poets wanted to create the hatred in the minds of individuals against bad deeds and inculcate in them the *Bhakti* of the Lord, making it quite clear, that even good works could not get the release of the individual self.

Bhakti (Devotion)

There is a great emphasis in *Adi Granth* on the *Bhakti* of the Lord. There are nine types of devotion.⁶ Without *Bhakti*, none can reach the ideal of the final beatitude.⁷ But it is not an easy job to attain this ideal.⁸ This ideal can only be achieved with the help of the Guru.⁹ The nine types of devotion are through listening¹⁰ (*sravan*), singing the praises¹¹ (*Kīrtan*), remembering¹² (*Simran*), worship of

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1. ਚਉਰਾਸੀਹ ਨਰਕ ਸਾਕਤ ਭੋਗਈਐ । ਜੈਸਾ ਕੀਚੈ ਤੈਸੇ ਪਾਈਐ । (ਮਾਰੂ ਮਃ ੧)
 2. ਪਾਪ ਕਰੇਦੜ ਸਰਪਰ ਮੁਠੇ । ਅਜਰਾਈਲ ਫੜੇ ਫੜਿ ਕੁਠੇ ।
ਦੋਜਕਿ ਪਾਏ ਸਿਰਜਣਹਾਰੇ ਲੇਖਾ ਮੀਰੀ ਬਾਣੀਆ । (ਮਾਰੂ ਮਃ ੫)
 3. ਚਿਤ੍ਰ ਗੁਪਤ ਸਭ ਲਿਖਤੇ ਲੇਖਾ । (ਆਸਾ ਮਃ ੫)
 4. ਨਰਕ ਘੋਰ ਬਹੁ ਦੁਖ ਘਟੇ ਅਕਿਰਤਘਣਾ ਕਾ ਬਾਨ । (ਵਾਰ ਗਉੜੀ ਮਃ ੫)
 5. ਜਮ ਜਾਗਾਤੀ ਦੂਜੈ ਭਾਇ ਕਰ ਲਾਏ । ਨਾਵਹੁ ਭੂਲੇ ਹੋਇ ਸਜਾਏ । (ਮਾਝ ਅਸਟਪਦੀ ਮਃ ੩)
 6. ਭਗਤਿ ਨਵੈ ਪਰਕਾਰਾ । (ਸਿਰੀ ਰਾਗੁ ਮਃ ੫)
 7. ਭਗਤਿ ਭਾਇ ਤਰੀਐ ਸੰਸਾਰੁ । ਬਿਨੁ ਭਗਤੀ ਤਨੁ ਹੋਸੀ ਛਾਰੁ । (ਗਉੜੀ ਮਃ ੫)
 8. ਭਗਤਿ ਭਾਵ ਇਹ ਮਾਰਗ ਬਿਖੜਾ ਗੁਰਦਵਾਰੈ ਕੋ ਪਾਵਏ ।
ਕਹੈ ਨਾਨਕ ਜਿਸ ਕਰੇ ਕਿਰਪਾ ਸੋ ਹਰਿ ਭਗਤਿ ਚਿਤੁ ਲਾਵਏ । (ਆਸਾ ਮਃ ੩)
 9. ਹੋਰ ਕਿਤੇ ਭਗਤਿ ਨ ਹੋਵਈ ਬਿਨੁ ਸਤਗੁਰੁ ਕੇ ਉਪਦੇਸ । (ਸਿਰੀ ਰਾਗੁ ਮਹਲਾ ੧)
 10. ਸੁਣਵੀ ਸੁਣਹੁ ਬਿਮਲ ਜਸੁ ਸੁਆਮੀ । (ਮਾਰੂ ਸੋਲਹੇ ਮਃ ੫)
 11. ਹਰਿ ਕੀਰਤ ਸਾਧ ਸੰਗਤਿ ਹੈ ਸਿਰਿ ਕਰਮਨ ਕੈ ਕਰਮਾ । (ਸੋਰਠਿ ਮਃ ੫)
 12. ਸਾਧ ਸੰਗਿ ਹਰਿ ਹਰਿ ਨਾਮ ਚਿਤਾਗਾ । (ਟੋਡੀ ਮਃ ੫)

feet¹ (*Pād-sevan*), offerings² (*Archan*), Prayer³ (*Vandan*), Humility⁴ (*Dās Bhāṇ*), friendship⁵ (*Maitrī Bhāṇ*), and sacrifice of Self⁶ (*Ātam-Nivedan*). The first requisite of devotion is love.⁷ The other requisites are self-control, truth and remembrance of the Name of the Lord. This devotion is liked by the Lord.⁸ This is the devotion through love, therefore, it is known as *Bhāṇ Bhaktī* or *Premā Bhaktī*. This devotion has been given preference over other types of devotion by the Saint-poets.⁹ The Saint-poets, whose verses have been included in *Adi Granth*, practiced this type of devotion :

*The mind of Nāmdeo was absorbed in Govind,
The valueless calico-printer became a gem worth lakhs.
Kabīr left his occupation of weaving and was imbued
with the love of His feet,
The low-caste weaver became lustrous with virtues.
Ravidas, the carrier of dead animals, renounced *māyā*,
In the company of the Saints, he realised God and
became famous.

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| 1. ਪਾਵ ਮਲੋਵਾ ਮਲਿ ਮਲਿ ਧੋਵਾ ਇਹੁ ਮਨੁ ਤੈਕੁ ਦੇਸਾ । | (ਸੋਰਠਿ ਮਃ ੫) |
| 2. ਹਰਿ ਕੀ ਪੂਜਾ ਦੁਲੰਭ ਹੈ ਸੰਤਹੁ ਕਹਣਾ ਕਛੁ ਨ ਜਾਈ । | (ਰਾਮਕਲੀ ਮਃ ੩) |
| 3. ਅੰਮ੍ਰਿਤ ਬਚਨ ਮਨ ਮਹਿ ਸਿਰਉ ਬੰਦਉ ਬਾਰ ਬਾਰ । | (ਸੂਹੀ ਮਃ ੫) |
| 4. ਕੇਸਾ ਕਾ ਕਰਿ ਬੀਜਨਾ ਸੰਤ ਚਉਰ ਢੁਲਾਵਉ । | (ਸੂਹੀ ਮਃ ੫) |
| 5. ਸਖਾ ਸਹਾਈ ਪੂਰਨ ਪਰਮੇਸਰ ਮਿਲੁ ਕਦੇ ਨ ਹੋਵੀ ਭੰਗਨਾ । | (ਮਾਧੂ ਸੋਲਹੇ ਮਃ ੫) |
| 6. ਸਰਬਸ ਦੀਸੈ ਅਪਨਾ ਵਾਰੇ । | (ਮਾਥ ਮਹਲਾ ੫) |
| 7. ਹਰਿ ਭਗਤ ਹਰਿ ਕਾ ਪਿਆਰ ਹੈ ਜੇ ਗੁਰਮੁਖ ਕਰੇ ਬੀਚਾਰ । | (ਸਿਰੀ ਰਾਗੁ ਮਃ ੩) |
| 8. ਜਿਸ ਅੰਤਰ ਪ੍ਰੀਤਿ ਲਗੈ ਸੋ ਮੁਕਤਾ । ਇੰਦ੍ਰੀ ਵਸਿ ਸਚ ਸੰਜਮ ਜੁਗਤਾ । | |
| ਗੁਰੁ ਕੈ ਸਬਦ ਸਦਾ ਹਰਿ ਧਿਆਏ ਏਹਾ ਭਗਤਿ ਹਰਿ ਭਾਵਣਿਆ । | (ਮਾਥ ਮਃ ੩) |
| 9. ਪ੍ਰੇਮ ਭਗਤਿ ਨਾਨਕ ਸੁਖ ਪਾਇਆ ਸਾਧੂ ਸੰਗ ਸਮਾਈ । | (ਆਸਾ ਮਹਲਾ ੫) |

*ਗੋਬਿੰਦ ਗੋਬਿੰਦ ਗੋਬਿੰਦ ਸੰਗ ਨਾਮਦੇਉ ਮਨ ਲੀਣਾ ।

ਆਢ ਦਾਮ ਕੋ ਛੀਪਰੋ ਹੋਇਓ ਲਾਖੀਣਾ ।

ਬੁਨਨਾ ਤਨਨਾ ਤਿਆਗ ਕੈ ਪ੍ਰੀਤਿ ਚਰਨ ਕਬੀਰਾ ।

ਨੀਚ ਕੁਲਾ ਜੋਲਾਹਰਾ ਭਇਓ ਗੁਨੀਯ ਗਹੀਰਾ ।

ਰਵਦਾਸ ਚੁਵੰਤਾ ਢੋਰ ਨੀਤ ਤਿਨ ਤਿਆਗੀ ਮਾਇਆ ।

ਪਰਗਟ ਹੋਆ ਸਾਧ ਸੰਗ ਹਰਿ ਦਰਸਨ ਪਾਇਆ

*Saina, the barber and common servant, was known in
every house,
The Supreme Brahm resided in his heart and he was
counted as a *Bhakta*.
Listening to these stories, I, a farmer, began to practise
Bhakti,
And I (Dhannā) was fortunate, because the master of
the world was realised. (Āsā Dhannā)

Without devotion one is like a swine or a dog.¹ He is like a stone in the water.² Bhakti is not a show. Dancing in the shrine is not the real Bhakti. Real Bhakti lies in dying in the Name of the Lord.³ Real Bhakta is absorbed in the praises of the Lord.⁴

Nirvāna according to Adi Granth

The word *Nirvāna*, first used by Buddha for final beatitude, has been used by the Saint-poets and occurs in *Adi Granth*.⁵ But the conception of *Nirvāna* is not the same, that is why the state of *Nirvāna* or *Mukti* explained by others is not acceptable to the Saint-poets.⁶ According to *Adi Granth*, truthful life and remembrance of the Name

*ਸੈਨ ਨਾਈ ਬੁਤਕਾਰੀਆ ਓਹ ਘਰ ਘਰ ਸੁਨਿਆ ।

ਹਿਰਦੈ ਵਸਿਆ ਪਾਰਬ੍ਰਹਮ ਭਗਤਾਂ ਮਹਿ ਗਨਿਆ ।

ਇਹ ਬਿਧਿ ਸੁਨਕੈ ਜਾਟਰੋ ਉਠ ਭਗਤੀ ਲਾਗਾ ।

ਮਿਲੇ ਪ੍ਰਤਖ ਗੁਜਾਂਈਆ ਧੰਨਾ ਵਡਭਾਗਾ ।

(ਆਸਾ ਧੰਨਾ)

1. ਏਕ ਭਗਤਿ ਭਗਵਾਨ ਜਿਹ ਪ੍ਰਾਨੀ ਕੈ ਨਾਹਿ ਮਨ ।

ਜੈਸੇ ਸੂਕਰ ਸੁਆਨ ਨਾਨਕ ਮਾਨੋ ਤਾਹਿ ਤਨ ।

(ਬਲੋਕ ਮ: ੯)

2. ਜੈਸੇ ਪਾਹਨ ਜਲ ਮਹਿ ਗਾਖਿਓ ਭੋਏ ਨਹਿ ਤਹਿ ਪਾਨੀ ।

ਤੈਸੇ ਹੀ ਤੁਮ ਤਾਹਿ ਪਛਾਨੋ ਭਗਤਿ ਹੀਨ ਜੋ ਪ੍ਰਾਨੀ ।

(ਬਿਲਾਵਲੁ ਮ: ੯)

3. ਭਗਤਿ ਕਰਹਿ ਸੂਰਖ ਆਪ ਜਣਾਵਹਿ । ਨਚ ਨਚ ਟਪਹਿ ਬਹੁ ਦੁਖ ਪਾਵਹਿ ।

ਨਚਿਐ ਟਪਿਐ ਭਗਤਿ ਨ ਹੋਇ । ਸਬਦਿ ਮਰੈ ਭਗਤਿ ਪਾਏ ਜਨ ਜੋਇ ।

(ਗਉੜੀ ਮ: ੩)

4. ਸਭ ਤੇ ਉਚ ਭਗਤ, ਜਾਕੈ ਸੰਗ । ਆਠ ਪਹਰ ਗੁਨ ਗਾਵਹਿ ਰੰਗ ।

(ਸਾਰੰਗ ਮਹਲਾ ੫)

5. ਉਸਤਤਿ ਨਿੰਦਾ ਢੋਢੁ ਤਿਆਗੈ ਖੋਜੈ ਪਦ ਨਿਰਬਾਨਾ ।

(ਗਉੜੀ ਮ: ੯)

6. ਮੁਕਤਿ ਬਪੁੜੀ ਭੀ ਗਿਆਨੀ ਤਿਆਗੈ ।

(ਮਾਰੂ ਮ: ੫)

of the Lord, lead towards *Nirvāna*.¹ The word *Nirvāna* has even been used for God Himself.²

Nirvāna has been named as *Chauthhā Pad* (Fourth state) in *Adi Granth*. This fourth state is attained by the Saint, who rises above the first three states i.e. Waking Experience (*Jāgrit*), Dream State (*Swapana*) and Dreamless Sleep (*Sushopita*). He also rises above three qualities i.e. *Rajas*, *Tamas* and *Sattva*.³ The world lies within the fold of *māyā* or three states or three qualities. Very few persons attain the fourth state through the Grace of the Guru.⁴ The fourth state is also known as *Turiyā Awasthhā*.⁵ In Yogic terminology, this state is known as *Unman*. This word also occurs in *Adi Granth*.⁶

The word *Sehj* or *Sehj Awasthhā* frequently occurs in *Adi Granth* for *Turiyā Pad* or fourth state.⁷ This state is attained through the Grace of the Guru.⁸ The karmas or actions do not help in the attainment of this state.⁹ A person who has attained this state rises much above this worldly plane. His mind rises very high. He is never sleepy and hungry and is always imbued with the nectar of the Name of the Lord. He rises much above the sorrows and comforts of the world.¹⁰

1. ਤਬ ਲਗ ਮਹਿਲ ਨ ਪਾਈਐ ਜਬ ਲਗ ਸਾਰ ਨ ਚੀਤ ।
ਸਬਦ ਰਹੈ ਘਰ ਪਾਈਐ ਨਿਰਬਾਨੀ ਪਦ ਨੀਤ । (ਸਿਰੀ ਰਾਗੁ ਮਃ ੧, ਅਸਟਪਦੀ)
2. ਤਿਨ ਉਪਰ ਜਾਈਐ ਕੁਰਬਾਣ । ਨਾਨਕ ਜਿਨ ਜਪਿਆ ਨਿਰਬਾਣ । (ਗਉੜੀ ਮਃ ੫)
3. ਤ੍ਰੇਗੁਣ ਮਾਇਆ ਮੋਹ ਹੈ ਗੁਰਮੁਖ ਚੋਬਾ ਪਦ ਪਾਇ । (ਸਿਰੀ ਰਾਗੁ ਮਃ ੩)
4. ਰਜਗੁਣ ਤਮਗੁਣ ਸਤਗੁਣ ਕਹੀਐ ਏਹ ਤੇਰੀ ਸਭ ਮਾਇਆ ।
ਚਉਥੈ ਪਦ ਕਉ ਜੋ ਨਰ ਚੀਨੈ ਤਿਨਹੀ ਪਰਮਦ ਪਾਇਆ । (ਕੇਦਾਰਾ ਕਬੀਰ)
5. ਤੁਰੀਆਵਸਥਾ ਗੁਰਮੁਖ ਪਾਈਐ ਸੰਤ ਸਭਾ ਕੀ ਓਟ ਲਈ । (ਆਸਾ ਮਹਲਾ ੧)
6. ਉਨਮਨ ਨਾਮ ਲਗਾਨ । (ਪ੍ਰਭਾਤੀ ਮਃ ੪)
7. ਚਉਥੇ ਪਦ ਮਹਿ ਸਹਿਜ ਹੈ ਗੁਰਮੁਖ ਪਲੈ ਪਾਇ । (ਸਿਰੀ ਰਾਗੁ ਮਃ ੩, ਅਸਟਪਦੀ)
8. ਭਾਈ ਰੇ ਗੁਰੁ ਬਿਨ ਸਹਿਜ ਨ ਹੋਇ ।
ਸਬਦੇ ਹੀ ਸਹਿਜ ਉਪਜੈ ਹਰਿ ਪਾਇਆ ਸਚ ਸੋਇ । (ਸਿਰੀ ਰਾਗੁ ਮਃ ੩, ਅਸਟਪਦੀ)
9. ਕਰਮੀ ਸਹਿਜ ਨ ਉਪਜੈ (ਰਾਮਕਲੀ ਮਃ ੩, ਅਨੰਦੁ)
10. ਗੁਰਮੁਖਿ ਅੰਤਰਿ ਸਹਿਜੁ ਹੈ ਮਨ ਚੜਿਆ ਦਸਵੈ ਯਾਕਾਜਿ ।
ਤਿਥੈ ਉੰਘ ਨ ਭੁਖ ਹੈ ਹਰਿ ਅੰਮ੍ਰਿਤ ਨਾਮੁ ਸੁਖ ਵਾਸੁ ।
ਨਾਨਕ ਦੁਖੁ ਸੁਖੁ ਵਿਆਪਤ ਨਹੀ ਜਿਥੈ ਆਤਮਰਾਮ ਪੁਗਾਸੁ । (ਸ਼ਲੋਕ ਵਾਰਾਂ ਤੇ ਵਧੀਕ, ਮਃ ੩)

The ideal of the Saint is the attainment of the lotus-feet of the Lord. The state of bliss and joy at the feet of the Lord is inexpressible.¹ The Saint meditates on the feet of the Lord.² He meditates on Him because of the exuberance of love in his bosom for the Lord whom he considers as his beloved. He feels no comfort without Him.³ He has no other desire except the attainment of the beloved.⁴ He feels pangs of separation. This state of agony is a blessing in disguise,⁵ because it brings him nearer the Lord. The Graceful Lord gives reward for every action done.⁶ He is 'all Love', that is why he does not even think of *Mukti*.⁷ He rises above the worldly passions⁸ and is ready for any sacrifice for the realisation of his ideal.⁹ In fact, he dies before his death in order to attain New Life.¹⁰ His mind is subdued and ego finds no place within him. He pays his whole-hearted attention to the sayings of the Guru.¹¹ As a result, he crosses the ocean of fire and attains his ideal.¹² He always remembers the Name of the Lord¹³

1. ਚਰਨ ਕਮਲ ਕੀ ਮਉਜ ਕਉ ਕਹੁ ਕੈਸੇ ਅਨੁਮਾਨ । ਕਹਿਬੋ ਕਉ ਸੋਭਾ ਨਹੀ ਦੇਖਾ ਹੀ ਪਰਵਾਨ ।
(ਸ਼ਲੋਕ, ਕਬੀਰ)
2. ਰਾਮ ਰਸਾਇਣ ਜੋ ਜਨ ਗੀਧੇ । ਚਰਨ ਕਮਲ ਪ੍ਰੇਮ ਭਗਤੀ ਬੀਧੇ । (ਗਉੜੀ ਮ: ੫)
3. ਹਰਿ ਬਿਨੁ ਨੀਦ ਭੁਖ ਕਹੁ ਕੈਸੀ ਕਾਪੜ ਤਨਿ ਨ ਸੁਖਾਵਏ । (ਤੁਖਾਰੀ ਬਾਰਹ ਮਹਾ ਮ: ੧)
4. ਧਨ ਨਹੀ ਬਾਛਹਿ ਸੁਰਗ ਨਹੀ ਆਛਹਿ । ਅਤਿ ਪ੍ਰਿਯ ਪ੍ਰੀਤਿ ਸਾਧੁ ਰਜ ਰਾਚਹਿ ।
(ਗਉੜੀ ਮ: ੫)
5. ਬਿਰਹਾ ਤੂੰ ਸੁਲਤਾਨ । (ਸ਼ਲੋਕ, ਫਰੀਦ)
6. ਤਿਲੁ ਨਹੀ ਭੰਨੈ ਘਾਲਿਆ । (ਕੇਦਾਰਾ ਮ: ੫)
7. ਰਾਜੁ ਨ ਚਾਹਉ ਮੁਕਤਿ ਨ ਚਾਹਉ ਮਨ ਪ੍ਰੀਤਿ ਚਰਨ ਕਮਲਾਰੇ । (ਦੇਵਗੰਧਾਰੀ ਮ: ੫)
8. ਉਹ ਰਸ ਪੀਆ ਇਹ ਰਸ ਨਹੀ ਭਾਵਾ । (ਕਬੀਰ ਬਾਵਨ ਅਖਰੀ)
9. ਜੇ ਤਉ ਪ੍ਰੇਮ ਖੋਲਣ ਕਾ ਚਾਉ । ਸਿਰ ਧਰਿ ਤਲੀ ਗਲੀ ਮੇਰੀ ਆਉ ।
ਇਤਿ ਮਾਰਗਿ ਪੈਨੁ ਧਰੀਸੈ । ਸਿਰ ਦੀਜੈ ਕਾਣਿ ਨ ਕੀਸੈ । (ਸ਼ਲੋਕ ਵਾਰਾਂ ਤੇ ਵਧੀਕ—ਮਹਲਾ ੧)
10. ਜੀਵਤੁ ਮਰੈ ਮਰੈ ਫੁਨਿ ਜੀਵੈ ਤਾ ਮੋਖੰਤਰ ਪਾਏ । (ਵਾਰ ਬਿਹਾਗੜਾ ਮ: ੩)
11. ਗੁਰ ਕੀ ਮੂਰਤਿ ਮਨ ਮਹਿ ਧਿਆਨੁ । ਗੁਰ ਕੇ ਸਬਦ ਮੰਤ੍ਰੁ ਮਨੁ ਮਾਨੁ ।
ਗੁਰ ਕੇ ਚਰਨ ਰਿਵੈ ਲੈ ਧਾਰਉ । ਗੁਰ ਪਾਰਬ੍ਰਹਮ ਸਦਾ ਨਮਸਕਾਰਉ । (ਗੋਂਡ ਮਹਲਾ ੫)
12. ਗੁਰ ਕੇ ਰਚਨ ਚਿਏ ਉਰਧਾਰੇ । ਅਗਨ ਸਾਗਰ ਤੇ ਉਤਰੇ ਪਾਰ । (ਧਨਾਸਰੀ ਮ: ੫)
13. ਖਿਸਰਤ ਨਾਹਿ ਮਨ ਤੇ ਹਰੀ । ਅਬ ਇਹ ਪ੍ਰੀਤਿ ਮਹਾ ਪ੍ਰਬਲ ਭਈ ਆਨ ਬਿਬੇ ਜਰੀ ।
(ਕੇਦਾਰਾ ਮ: ੫)

and is attuned to Him. The body is humble without this true attunement.¹ This attunement opens the difficult knot of mind and *māyā* and the state of joy is reached.² In this state of attunement, the Saint thinks of the Lord even in his sleep and even meets Him.³ The lotus of his mind blossoms and Beloved is realised. He attains the state of *Sehj*.⁴ The lotus of mind blossoms by the Grace of the Guru and all illusions and ego vanish away.⁵ The lotus of the mind which is said to be hanging downwards, raises its head upwards and blooms forth.⁶

When the Saint attains his ideal and realises Brahman, he is called *Brahm Giānī*.⁷ This *Brahm Giānī* is also a *Jīvan-Mukta*,⁸ who has attained final beatitude in his lifetime. He finds out the tenth door (*Dvār*)⁹ by the Grace of the Guru. This door is a hidden one and only those who receive the Grace of the Lord and Guru enter this door. Guru Nanak has given a description of this door in *Japī*. The music of this sphere is known as *Anāhat Sabda*.⁹

There are several words of Yogic terminology used in *Adi Granth* to which the Saint-poets have attached a meaning of their own. For example *Anāhat Sabda* is not

1. ਸਾਚੀ ਲਿਵੈ ਬਿਨੁ ਦੇਹ ਨਿਮਾਣੀ । ਦੇਹ ਨਿਮਾਣੀ ਲਿਵੈ ਬਾਬਹੁ ਕਿਆ ਕਰੇ ਵੇਗਰੀਆ ।
(ਅਨੰਦੁ ਸਾਹਿਬ)
2. ਨਾਨਕ ਮਨਿ ਅਨੰਦ ਭਏ ਹਰਿ ਬਿਖਮ ਗਾਰ ਤੋਰੀ ।
(ਸਾਰੰਗ ਮਃ ੫)
3. ਸੁਣਿ ਸਖੀਏ ਮੇਰੀ ਨੀਦ ਭਲੀ ਮੈ ਆਪਨੜਾ ਪਿਰ ਮਿਲਿਆ ।
ਵਰ ਪਾਇਆ ਪ੍ਰਭੁ ਅੰਤਰਜਾਮੀ ਪ੍ਰਗਾਸ ਭਇਆ ਕਉਲ ਖਿਲਿਆ ।
(ਗਉੜੀ ਮਃ ੫)
4. ਕ੍ਰਮੁ ਖੋਇਓ ਸਾਂਤ ਸਹਿਜੁ ਸੁਆਮੀ ਪਰਗਾਸੁ ਭਇਆ ਕਉਲੁ ਖਿਲਿਆ ।
ਵਰੁ ਪਾਇਆ ਪ੍ਰਭੁ ਅੰਤਰਜਾਮੀ ਨਾਨਕ ਸੁਹਾਗੁ ਨ ਟਾਲਿਆ ।
(ਗਉੜੀ ਮਃ ੫)
5. ਹਿਰਦੈ ਕਮਲ ਪ੍ਰਗਾਸਿਆ ਜੋਤੀ ਜੋਤ ਮਿਲਾਇ ।
ਗੁਰ ਕੈ ਸਬਦ ਕਮਲ ਪ੍ਰਗਾਸਿਆ ਹਉਮੈ ਦੁਰਮਤਿ ਖੋਈ ।
(ਸ਼ਲੋਕ ਵਾਰਾਂ ਤੇ ਵਧੀਕ ਮਃ ੪)
(ਪ੍ਰਭਾਤੀ ਮਃ ੩)
6. ਉਲਟਿਓ ਕਮਲੁ ਬ੍ਰਹਮੁ ਬੀਚਾਰਿ ।
(ਗਉੜੀ ਮਃ ੧)
7. ਬ੍ਰਹਮ ਗਿਆਨੀ ਆਪ ਪ੍ਰਮੇਸੁਰ ।
(ਗਉੜੀ ਸੁਖਮਨੀ ਮਃ ੫)
8. ਜੀਵਨ ਮੁਕਤ ਸੁ ਆਖੀਐ ਜਿਸ ਵਿਚਹੁ ਹਉਮੈ ਜਾਇ ।
(ਮਾਰੂ ਮਃ ੧ ਅਸਟਪਦੀ)
9. ਨਉ ਦਰ ਠਾਕੇ ਧਾਵਤ ਰਹਾਏ । ਦਸਵੈ ਨਿਸ ਘਰ ਵਾਸਾ ਪਾਏ ।
ਓਥੈ ਅਨਹਦ ਸਬਦ ਵਜਹਿ ਦਿਨ ਰਾਤੀ ਗੁਰਮਤੀ ਸਬਦ ਸੁਣਾਵਣਿਆ ।
(ਮਾਝ ਮਃ ੩)

the verbal testimony as produced by different kinds of musical instruments, it is the limitless spontaneous music heard on entering the tenth door (*Dasam Dvār*). The Yogī hears this *Sabda* before reaching the *Dasam Dvār*, but the saints hear it on entering the tenth door. The state of *Samādhī* is called *Sehj Samādhī* by the Saint-poets. In the state of *Samādhī* 'the duality vanishes, the awareness of the world ceases to exist and Unity alone remains.'¹ The Yogī tries to attain this state (*Sun Samādhī*) through *Hath Yoga*, but a Saint reaches it through love. The Saint, who is attuned with God and repeats the Name of the Lord, reaches the state of *Samādhī* and hears *Anāhat Sabda*.² The state of ecstasy reached within by singing the praises of the Lord takes us near this *Sabda*.³

The Saint is filled with ecstasy, bliss and joy.⁴ This state of ecstasy can become a permanent phase, if the devotee is always imbued with the attributes of the Lord and remains merged in Him.⁵

The Company of the Saints—Satsang

A great emphasis has been laid in *Adi Granth* on the Saints or good people, in whose company the devotee can rise very high in the spiritual sphere. In *Satsang* or *Sādhsang*, the devotees talk only about the Name of the Lord.⁶ *Satsang* is essential for a happy life.⁷ The sinner rises very high spiritually in the company of the Saints.⁸

1. The Cultural Heritage of India, Vol. III, page 525.

2. ਪ੍ਰਭ ਕੈ ਸਿਮਰਨਿ ਅਨਹਦ ਬੁਨਕਾਰ। (ਗਉੜੀ ਸੁਖਮਨੀ ਮਃ ੫)
3. ਕਹੁ ਨਾਨਕ ਰਸੁ ਮੰਗਲ ਗਾਏ ਸਬਦੁ ਅਨਾਹਦੁ ਬਾਜਿਓ। (ਸਾਰੰਗ ਮਃ ੫)
4. ਅਨਿਕ ਅਨਾਹਦ ਆਨੰਦ ਬੁਨਕਾਰ। ਉਆ ਰਸ ਕਾ ਕਛੁ ਅੰਤੁ ਨ ਪਾਰ। (ਸਾਰੰਗ ਮਃ ੫)
5. ਅਨਹਤ ਸੁੰਨਿ ਰਤੇ ਸੇ ਕੈਸੇ। ਜਿਸ ਤੇ ਉਪਜੈ ਤਿਸ ਹੀ ਜੈਸੇ। (ਸਿਧ ਗੋਸਟਿ)
6. ਸਤ ਸੰਗਤ ਕੈਸੀ ਜਾਣੀਐ। ਜਿਥੇ ਏਕੋ ਨਾਮੁ ਵਖਾਣੀਐ। (ਸਿਰੀ ਰਾਗੁ ਮਃ ੧)
7. ਬਿਨੁ ਸਤਸੰਗੁ ਸੁਖੁ ਕਿਨੈ ਨ ਪਾਇਆ ਜਾਇ ਪੂਛਹੁ ਬੇਦ ਬੀਚਾਰ। (ਸਾਰੰਗ ਮਃ ੫)
8. ਜਿਉ ਚੇਦਨ ਨਿਕਟਿ ਵਸੈ ਹਿਰਤ ਬਪੁੜਾ ਤਿਉ ਸਤ ਸੰਗਤ ਮਿਲਿ ਪਤਿਤ ਪਰਵਾਣੁ। (ਗੋਂਡ ਮਃ ੪)

When a person goes *Satsang*, the Grace of the Lord begins.¹ The Saint and God are attuned.² He always lives in His presence.³

Spiritual Stages

The devotee has to pass through several stages before realisation of his goal. He moves upwards gradually and rises higher by the Grace of the Lord. The Sūfis also believed in the stages. The Gurus and the Saints met prominent Sūfis of the times, therefore, the part played by the Sūfis in moulding the ideology of the Saint-poets is not negligible. Sheikh Farīd, whose verses have been included in *Adi Granth*, was a Sūfi. Several Sūfi terms occurs in *Adi Granth* e.g.

*Practice *Shar'iat*,

Then seek Him on the path of *Tarīqat*,

O Devotee ! let control of mind be your *maarfāt*;

Thus you will realise *Haqiqat*, never to die again.

(Mārū Mahla 5)

Maarfāt and *Haqiqat* are the spiritual stages of the Sūfis.

In *Japji*, the epitome of *Adi Granth*, Guru Nanak has formulated five stages of spiritual development. These stages have been named as *Dharam Khand* (The region of duty), *Giān Khand* (The region of knowledge), *Saram Khand* (The region of effort), *Karam Khand* (The region of Grace) and *Sach Kand* (The region of Truth.)

The first region i.e. the region of Duty is our earth,* wherein live many kinds of beings, who are rewarded

1. ਜਿਹੁ ਠਾਕੁਰੁ ਸੁ ਪ੍ਰਸੰਨ ਭਯੋ ਸਤ ਸੰਗਤਿ ਤਿਹੁ ਪਿਆਰੁ । (ਸਵਯੋ ਮ: ੫)
2. ਸੋਈ ਸੰਤ ਜਿ ਭਾਵੈ ਰਾਮ । ਸੰਤ ਗੋਬਿੰਦ ਕੈ ਏਕੈ ਕਾਮ । (ਗੋਂਡ ਮ: ੫)
3. ਸਦ ਹਜ਼ੂਰਿ ਹਾਜ਼ਰੁ ਹੈ ਨਾਜ਼ਰੁ ਕਤਹਿ ਨ ਭਇਓ ਦੁਰਾਈ । (ਮਾਰੂ ਮ: ੫)

*ਸਰਾ ਸਰੀਅਤ ਲੇ ਕੰਮਾਵਹੁ । ਤਰੀਕਤਿ ਤਰਕ ਖੋਜਿ ਹੋਲਾਵਹੁ ।

ਮਾਰਫਤਿ ਮਨ ਮਾਰਹੁ ਅਬਦਾਲਾ ਮਿਲਹੁ ਹਕੀਕਤਿ ਜਿਤ ਫਿਰਿ ਨ ਮਰਾ ।

(ਮਾਰੂ ਮ: ੫)

4. ਤਿਸੁ ਵਿਚਿ ਧਰਤੀ ਥਾਪਿ ਰਖੀ ਧਰਮਸਾਲ ।

(ਜਪੁਜੀ)

according to their actions.¹ Some think of their duty and others do not. Those who are dutiful, enter the next region *i.e. the region of Knowledge*.² Herein the entrant tries to obtain the knowledge of God and Universe. He realises his own limits and the vastness of the Universe and sublimity of the Creator. This realisation takes him into the next region *i.e. the region of Effort*, wherein he beautifies and purifies his mind and intellect.³ These efforts lead him into the next region *i.e. the region of Grace*. In this region, the Graces of the Lord are showered on him and he gets strength.⁴ This strength procured through the Grace of the Lord, takes him to *the region of Truth*, wherein the entrant realises his ultimate goal.⁵ He becomes one with God.

Thus we see that the seeker of Truth (God) rises from the moral plane to the spiritual plane. Morality forms the basis of spiritual advancement. Efforts are necessary for obtaining the Grace of the Lord.

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| 1. ਕਰਮੀ ਕਰਮੀ ਹੋਇ ਵੀਚਾਰੁ । | (ਜਪੁਜੀ) |
| 2. ਕੇਤੇ ਪਵਣ ਪਾਣੀ ਵੇਸ਼ਿਤਰ ਨਾਨਕ ਆਤੁ ਨ ਐਤੁ । | (ਜਪੁਜੀ) |
| 3. ਤਿਥੇ ਘੜੀਐ ਸੁਰਤਿ ਮਤਿ ਮਨਿ ਬੁਧਿ । | (ਜਪੁਜੀ) |
| 4. ਕਰਮ ਖੰਡ ਕੀ ਬਾਣੀ ਜੋਰੁ । | (ਜਪੁਜੀ) |
| 5. ਸਚ ਖੰਡਿ ਵਸੈ ਨਿਰੰਕਾਰੁ । ਕਰਿ ਕਰਿ ਵੇਖੇ ਨਦਰਿ ਨਿਹਾਲ । | (ਜਪੁਜੀ) |

CONCLUSION

The religion of Adi Granth is a Universal and Practical Religion—It is synthetic in character—Due to ancient prejudices of the Sikhs, it could not spread in the world—The world needs to-day its message of peace and love.

CONCLUSION

Adi Granth, the scripture of the Sikhs, as we have seen, presents before us a universal and practical religion, preached by the Sikh Gurus and other Indian Saints belonging to the Bhakti Movement. There is a parliament of Saints in which the Brahmana, Kshatriya and Vaishya all sit with the Shūdra, the Hindu sits with the Muslim, the king sits with the lowly ; there is no distinction of caste or ego of birth. They all sit on the same plane and sing songs of love. They are poets of the people who are absorbed in the Name of the Lord. They sing in the language of the masses. They are without any hypocrisy and formalism. They are frank and sincere. For them, music is the food of love. In different Ragas and Raginis, they have written their poetry in popular forms of versification with imagery derived both from their outdoor and indoor life.

Adi Granth is not a philosophical treatise, but philosophy is propounded through the songs of love and devotion. The message of love, truth, contentment, humility, fatherhood of God, brotherhood of man, restraint on passions, mercy on living beings, purity of mind and body, search for the self and the Higher Soul, equality of man and woman, service of others, liberalism in the matter of food and clothing—make the religion of *Adi Granth* a universal religion. Rejection of passivity and asceticism and the adoption of the life of a house-holder make the religion a practical one. This religion rejects the authority of the Vedas, Shāstras and Purānas. It accepts some of the interpretations of *Brahma Sūtras* by Sankara and Rāmānuja. It totally rejects the idol-worship of Purānas and Tantras. It is neither a sect of Hinduism nor of Islam. It is synthetic

in character and accepts the good points of both. Whatever the Sikh Gurus and Saints preached was at first practised by them. It is a religion of devotion and surrender to the Will of God. Gurm-Bhaktī plays a prominent part in it. According to Gītā, the union with the Lord has to be achieved through right effort, right devotion and right knowledge *i.e.* through Karma Yoga, Bhaktī Yoga and Gyān Yoga. While advocating all these three for the spiritual development of an individual, *Adi Granth* presents forth a fourth type of Yoga namely *Nam Yoga*, on which it lays a still greater emphasis and which is an essential requisite for the final emancipation.

But the religion of *Adi Granth* has been mainly confined within the borders of the Panjab. Its message could not spread throughout the world, though the same has universal appeal. The reason has been the narrow outlook and ancient prejudices of the Sikhs. Mr. Macauliffe has rightly remarked : "Time was when it was not allowed to print the sacred book of the Sikhs. As ancient prejudices gave way, it was printed in parts which it was forbidden to unite in one volume lest it, as the embodiment, not only of the wisdom of the Gurus, but of the Gurus themselves, might be treated with disrespect. This prejudice has also vanished, and now the book is openly exposed for sale. There was also a prejudice on the part of the Sikhs of the old school against translating the sacred volume, but those who held it forgot the injunction of Guru Arjan to translate it into Indian and foreign languages so that it might spread over the whole world, as oil spreads over water :

ਸੰਸਕ੍ਰਿਤ ਅਰ ਤੁਟਕਨ ਭਾਸ਼ਾ ।

ਇਸਮੇਂ ਲਿਖ ਲੇਵਹਿੰ ਬੁਧਿਰਾਸਾ ।

ਸਭ ਉਪਰ ਪਸਰੈ ਇਹ ਧਾਈ ।

ਜਿਸ ਜਲ ਪਰ ਸੁ ਚਿਕਨਤਾ ਪਾਈ ।

(ਸੂਰਜ ਪ੍ਰਕਾਸ਼ ਰਾਸ ੩)

Although appreciable efforts have been made by Mr. Macauliffe and others (more recently by *Unesco*), but still the whole of *Adi Granth* has not been translated and printed in English. Even Indians of many parts of India are ignorant of this great heritage of the Sikhs. The Saint-poets of *Adi Granth* are revered and worshipped in many parts of India. Their devotees should be made conscious of the common bondage. Many saints were low-caste people and untouchables who voiced their sentiments about equality and universal brotherhood. There are millions of out-castes and untouchables in India, who if made conscious of their relations with the saints of *Adi Granth*, will without any hesitation come into the fold of Sikhism. But it requires a great movement by those who have imbibed in them the spirit of *Adi Granth*, who live upto its ideals. There is a great spiritual degradation even among Sikhs. They have been demoralised by several forces around them. The matter can be set right by the true followers of *Adi Granth*. The message of Sikh Gurus contained in *Adi Granth* must be translated into the prominent languages of the world—the spiritually-famished world awaits this message of love and peace. This universal message will attract the world. The world is burning and it must be saved and brought into the domain of love through any gate (religion). The Guru himself says :

ਜਗਤੁ ਜਲੰਦਾ ਰਖਿ ਲੈ ਆਪਣੀ ਕਿਰਪਾ ਧਾਰਿ ।

ਜਿਤੁ ਦੁਆਰੈ ਉਬਰੈ ਤਿਤੈ ਲੈਹੁ ਉਬਾਰਿ ।

(ਬਿਲਾਵਲੁ ਕੀ ਵਾਰ ਮ: ੪—ਸ਼ਲੋਕ ਮਹਲਾ ੩)

The world is burning, O Lord ! Save it by Thy Grace—
Save it through the gate by which it can be saved.

(Vār Bilāwal Mahla IV—Shalok Mahla III.)

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